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Swale's Story—A Race With Death, by Michael Daly

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THE ODYSSEY OF VIKTORIA MULLOVA

BY JOE KLEIN

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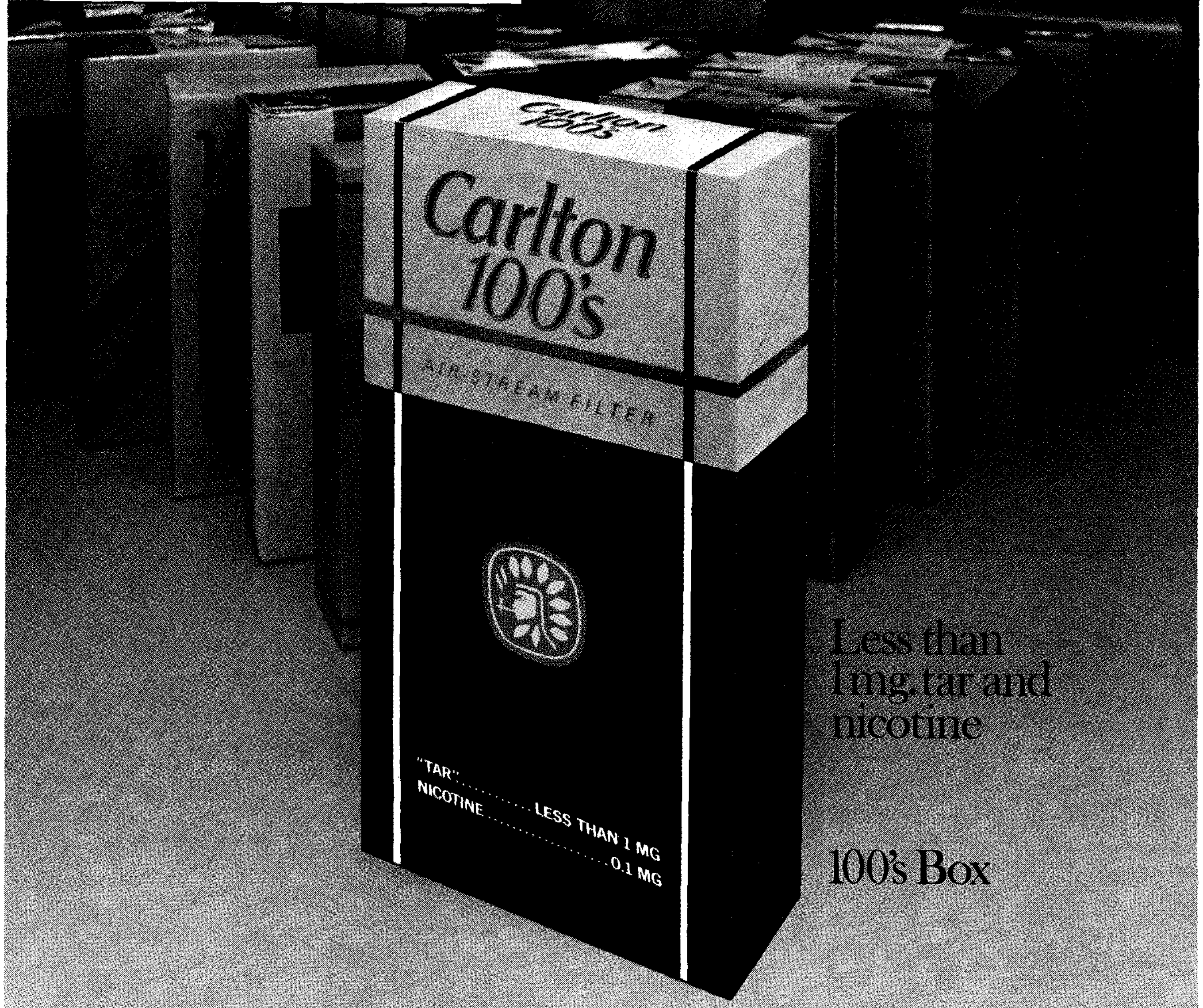
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Windows on the World Director Alan Lewis explaining to Bill Masland why there are no TV screens to pipe in Monday Night Baseball.

There is no cure for Jaded New Yorkness. But we're understandably proud of the gains we've made with Bill Masland, especially when you consider that Patti Breitman correctly isolated him in our recent contest as the Most Jaded New Yorker in the World.

Not that it's been easy. On the night Bill and Patti came to Windows on the World for their First Prize dinner, Bill showed up with the *New York Post,* a book of crossword puzzles and his wristwatch alarm set to allow him plenty of time to get home for Sgt. Bilko on TV.

Now if you know Bill at all, you're aware that he's not given to lavish praise. But we began to be encouraged when we saw him trying to name all the bridges he could see from the Hors d'Oeuvrerie, professing surprise that airplanes fly *below* you when you're 107 floors up, and counting the 631 wines on our Wine List.

But the real tip-off to Bill's progress came later. He and Patti have started going out to Belmont again. They were seen seated prominently at The Kool Jazz Festival. And we've spotted them at The Restaurant twice, the City Lights Bar three times and they've made their first reservation at Cellar in the Sky for late August.

Who knows? Maybe someday Bill will even change the message on his answering machine to something like this: "Hello. I don't know when I'll be home. I had to wait 45 minutes for a bus this morning, we had a brownout and I lost my entire expense report in the computer, and I got a notice that my rent's going up in October. So I've gone down for dinner at Windows on the World."

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Racing With Death

By Michael Daly

In thoroughbred-horse racing, "you breed the best to the best and hope for the best." Seth Hancock, the owner of Claiborne Farm, did just that four years ago when he bred Seattle Slew to Tuerta, a Claiborne mare. On May 5, 1984, Swale, the offspring of that match, became the first horse carrying the Claiborne colors to win the Kentucky Derby, and it seemed that Hancock's gamble had paid off. Just six weeks later, the colt was dead, apparently from a heart lesion. Now Swale is buried under a tree at Claiborne, and Seth Hancock is back to hoping.

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From Russia With Talent

By Joe Klein

On July 2, 1983, Viktoria Mullova and her fiancé, Vakhtang Jordania, crossed the border from Finland into Sweden in a taxi. They left behind a surprised K.G.B. agent, and their families and careers in the Soviet Union. Since their defection, Mullova, a violinist who won both the Sibelius and Tchaikovsky Competitions, has become the "miracle girl" of classical music. She gave twenty recitals last season and this season expects to play more than 50 concert dates. For Jordania, a conductor, success has not come as easily, and freedom has proved more complicated than expected. Yet Mullova says, "There has never been a moment when we regretted coming here."

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Shopping the East Village

By Linda Dyett

In the East Village, old meets new, post-modern collides with pre-war, and fishmongers and fashion purveyors stand side by side. Linda Dyett has sampled the neighborhood's shops—old-time, New Wave, and in-between. Here is her guide to the tastiest foods and the best goods available from Houston to 14th Street.

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LETTERS

Sexual Politics

New York DESERVES A PAT ON THE BACK for carrying a cover story on Geraldine Ferraro the week she was nominated ["The Lady Is a Pol," by Marie Brenner, July 16]. But do we really care what size shoe she wears? I can't recall any mention in the media of Mondale's feet, and rightly so.

Carol Ebner Gordon
Kinnelon, N.J.

I FIND IT DISTRESSING THAT A DETERmined and strong woman such as Geraldine Ferraro would compromise herself to accept a place on the ticket with Walter Mondale. True, the vice-presidential position has been used to gain votes from certain groups, but in his search for a running mate, Mondale was quite coarse and seemed easily manipulated by special-interest groups. Ferraro would be a very good vice-president, but the process by which she was chosen did not look like one based on merit; rather it was a crude auction of the number-two spot to the individual who could bring in the most votes. Ferraro has spent a long time proving she is a woman of the issues. Why is she now going to take second place to a man ruled by the issues?

Eugene J. Patron
Manhattan

FERRARO IS A SYMBOL OF WHAT THE Democratic party has become: a panderer to every pressure group, no matter how extreme or outrageous, that comes to Washington with a bullhorn in one hand and a rattling tin cup in the other. However, she does ignore one minority: the unborn. They don't vote.

Thomas J. Mullen Jr.
Flemington, N.J.

TWO YEARS AGO, FERRARO IMPRESSED me with her warm, clever wit when she spoke at a political-science seminar. I am delighted that Ferraro has been chosen as Mondale's running mate, but her position seems akin to being placed on the ticket with Alf Landon. I have greater hope for her removing Alfonse D'Amato in 1986.

Matthew Eliot
Germantown, N.Y.

THE DEMOCRATIC PARTY'S ONE OBJECtive should be defeating Ronald Rea-

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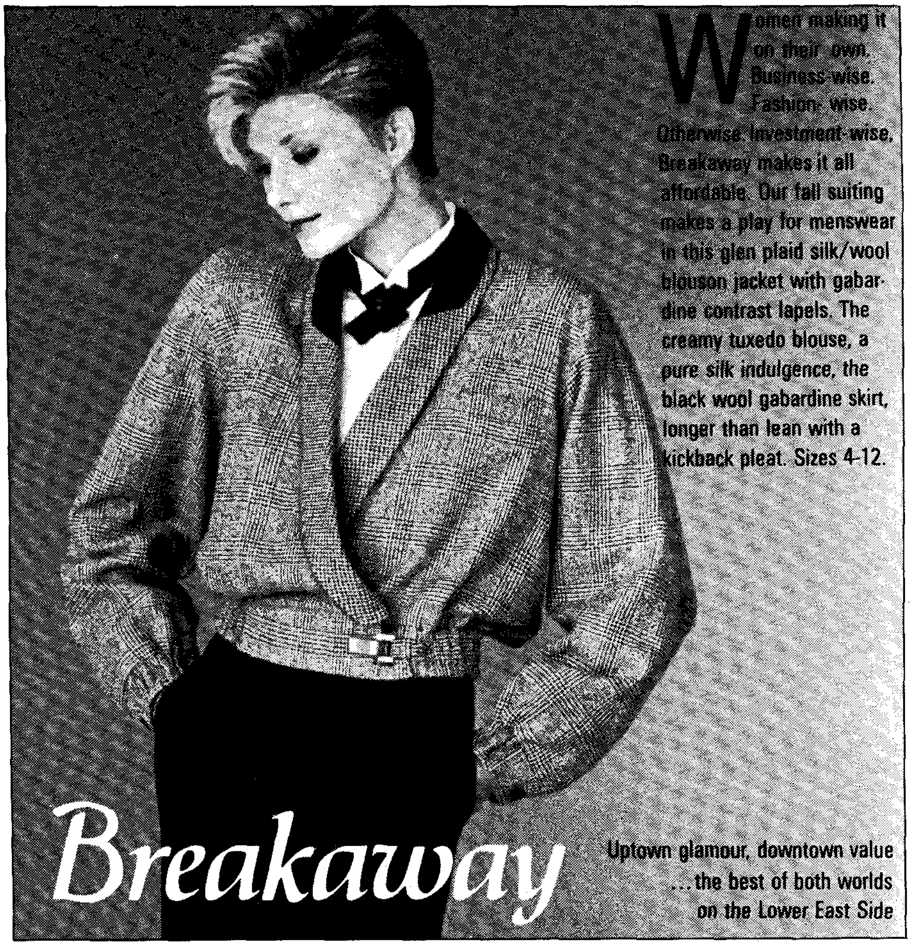

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gan. There was only one vice-presidential candidate who could have made that happen, and that was Senator Ted Kennedy. Geraldine Ferraro is an extraordinary woman, but I do not think she can take this ticket over the top.

Barbara F. Greer
Armonk, N.Y.

A WOMAN RUNNING FOR HIGH OFFICE IN the United States has an early precedent. One hundred years ago, Belva Lockwood ran for president of the United States. She was on the Equal Rights party ticket. She was not elected in 1884 or when she ran again, in 1888. After 100 years, isn't a woman as vice-president long overdue?

Rae Morrock
Brooklyn

WHAT A SCOOP FOR *New York* TO HAVE found Geraldine Ferraro's weaknesses even before Walter Mondale asked her to be his running mate. How hard you must have looked through sparkling pictures of Gerry in order to find those tight-lipped shots. What a coup to follow her to Loehmann's.

Phyllis B. Grodsky
Flushing, N.Y.

IN REFERENCE TO MARIE BRENNER'S piece on Geraldine Ferraro, I want to set the record straight. Just before our cameras started taping on the set, Congresswoman Ferraro said of President Reagan, "I'm afraid of that man." I asked the congresswoman whether she intended to say that on-camera. She said she wouldn't. Brenner quotes Ferraro as saying, "Pressman wanted me to say that I was frightened of Ronald Reagan." That's not the way it happened. In 30 years of reporting, I have never advised nor urged a politician to say anything. Brenner never asked for my version, but I am glad for the opportunity to give it.

Gabe Pressman
WNBC-TV News
Manhattan

Marie Brenner replies: Neither I nor Congresswoman Ferraro ever suggested that Gabe Pressman was putting words in her mouth. I zeroed in on the scene in the studio just after he had followed up the congresswoman's off-camera statement that she was afraid of Reagan. I reported the scene *in medias res*, beginning with her quote, "No, Gabe, I will *not* say that, no way, not on-camera." What was important to me about the scene was Ferraro's not wanting to appear "vulnerable," as she put it. Pressman's role was secondary, at best.

YOUR ARTICLE ABOUT GERALDINE FERraro notes that she "helped out her cousin Nicholas Ferraro as he ran, unsuccessfully, for state senator from Queens." I never lost an election for public office. I first ran for the New York State Senate in 1965, and I was reelected to that office thereafter until 1973. I was then elected district attorney of Queens County. I ran for the last time in 1976, when I was elected to the New York State Supreme Court.

Nicholas Ferraro
Queens

IF GERRY FERRARO WERE REALLY A Sacred Heart girl, she would be a graduate of Manhattanville College or some other Sacred Heart school. But Marymount is run by the Religious of the Sacred Heart of Mary. Because "Sacred Heart of Mary" is such a tongue-stumbler, Marymount girls just get called, well, Marymount girls.

Conchita Collins
South Orange, N.J.

Gone Too Fur

SHAME ON THE FUR GALLERIA FOR PANdering to the insanity of those who would buy fur coats for Cabbage Patch dolls ["Fast Track: Worst Bet," July 23]. I am appalled.

Miriam Comins
The Bronx

TASTELESS, TASTELESS, TASTELESS. AND it's horrifying to imagine who might actually *buy* a fur coat for a Cabbage Patch doll. Ugh.

Tricia Freeman
Manhattan

Critical Praise

CONGRATULATIONS, *New York* MAGAzine. Your theater reviewer steals the scene. No one delivers praise (or derision) with John Simon's stylish verbal precision.

Alice H. Herman
Manhattan

Behind the Seams

I WAS DISAPPOINTED THAT YOU DIDN'T give the name of the designer of the gown worn by the author in her bridal photograph ["Modern Bride," by Ellen Hopkins, June 18]. I designed, created, and hand-embroidered this gown.

Enid Morris
Manhattan

Double Crossword

WAS IT DEJA VU, OR HAD ONE OF THE *Sunday Times* of London crossword puzzles [June 23] appeared before?

Langdon J. Collier
Mount Vernon, N.Y.

Editor's note: Because of a mix-up at the *Times* during a recent strike, a duplicate puzzle was supplied to *New York* and was published by mistake. Apologies to all vexed solvers.

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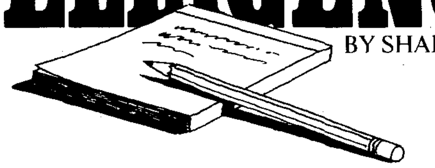


BY SHARON CHURCHER

Reagan Reconsiders a Dinner With Gerry

WHAT WOULD MISS Manners say? With Geraldine Ferraro capturing national attention, President Reagan this month faced a tricky question of etiquette: how to get re-invited to an Italian-American event he had declined some months earlier.

The president had turned down a bid from the Coalition of Italo-American Associations, which will present awards to Lee Iacocca and Frank Sinatra at a September dinner. After all, the dais would be dominated by local pols, like . . . well, like Gerry Ferraro.

So presidential aide Mike McManus is said to have called the Italian-American group the other day. A coalition member explained, "Now they think there's a chance Reagan can make it. The White House thinks it would be perfect for him to be center stage and present the awards. A lot of us think that wouldn't be fair to Ferraro."

Although some Democrats in the group are resisting a second chance for Reagan, coalition president Bill Fugazy told *New York*, "We have re-invited him." And the invitation is being "considered," said McManus, who contended it was unsolicited. "When they first invited us, I think we declined because it was so far in advance that we couldn't know what we'd be doing," the presidential aide added.

The Big Gun in Sanitation

EDWARD OSTROWSKI, PRESIDENT OF THE city sanitation workers' union, has been showing up at Democratic-party events with a .38 Smith & Wesson pistol strapped to his ankle.

Is this a trend among unionists? Not according to Victor Gotbaum, perhaps the city's most powerful labor leader. "I never carry a gun," the District Council 37 honcho told *New York*. "That would just be ridiculous. My wife is head of the National Alliance Against Violence, which is out to educate people on the fact that carrying a gun is counterproductive."

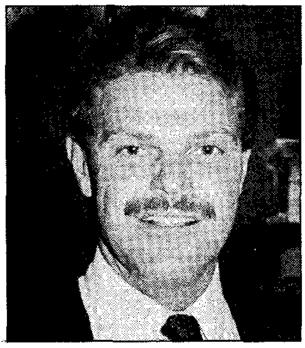
Not to Ostrowski, who said he obtained a gun permit after his Woodside, Queens, house had been burglarized and his wife had got obscene calls. And because of death threats: "I'd be walking my dog at night and a car would swing by. I don't think this is labor-related, but you don't know with all those radicals out there."

Case of the Missing M.P.

WHAT DOES BRITISH AUTHOR JEFFREY Archer know that Anthony Trollope didn't? That English political novels do better in America if they're "simpler."

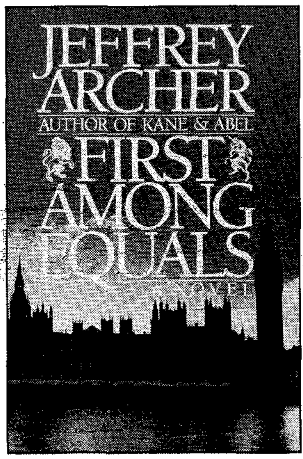
That's why *First Among Equals,* in which Archer details a bitter struggle for prime minister, was only two-thirds as long and minus a leading character when released here last week by Simon & Schuster's Linden Press. The American edition even changed the winning P.M. from the Labour to the Conservative candidate.

"It is not a matter of compromising literature," insisted Linden editor-in-chief Joni Evans: Archer just felt Americans would be "confused" by the intricacies of British politics. "I'd rather call them editorial changes, but it does boil down to marketing," she said.



Sex change: *Egon and . . .*

. . . Diane switch markets.



Intricate: *Archer's latest.*

Egon Eyes Women's Wear

MEN'S-WEAR DESIGNER EGON VON Furstenberg says ex-wife Diane offered him $250,000 to drop his plan to design a line of women's sportswear.

The Austrian prince and Diane had had a verbal agreement not to compete in each other's design markets before the couple divorced in 1982. "But I got married again, and this is something I always wanted to do," Egon said. "I turned the money down."

Diane denied she ever offered her ex-husband money. "The only point I'm insisting on is that the EGON on his women's-wear label be as large as the VON FURSTENBERG, so people don't think they're buying a 'Diane.' As it happens," she added, "his decision has come at a very appropriate time." Why? Diane, it seems, has an "exciting new concept": a line of "sexy" suits for men.

Watchdog Watches Itself

IF GOVERNMENT CORRUPTION IS ON THE rise, it may be because a federal watchdog agency is busy watching itself.

Looking for candidates for promotion, the General Accounting Office's comptroller, Reagan appointee Charles Bowsher, has had his 3,000 investigators and supervisors filling out evaluations and discussing them since June. "Things have been at a near-standstill for at least a month," a G.A.O. veteran grumbled. Work has also been delayed, he added, by Bowsher's "quality assurance" unit, which has investigation reports rewritten "until management is satisfied."

A private group, the Government Accountability Project, claims all this explains a 20 percent drop in published studies for the year, but G.A.O. project manager Tom Schulz said the new promotion process *saved* time by "consolidating decision-making into a month."

Photographs: top, Ann Clifford/D.M.I.; center, Ron Galella

On Madison Avenue/Bernice Kanner

'DYNASTY' DOLLARS

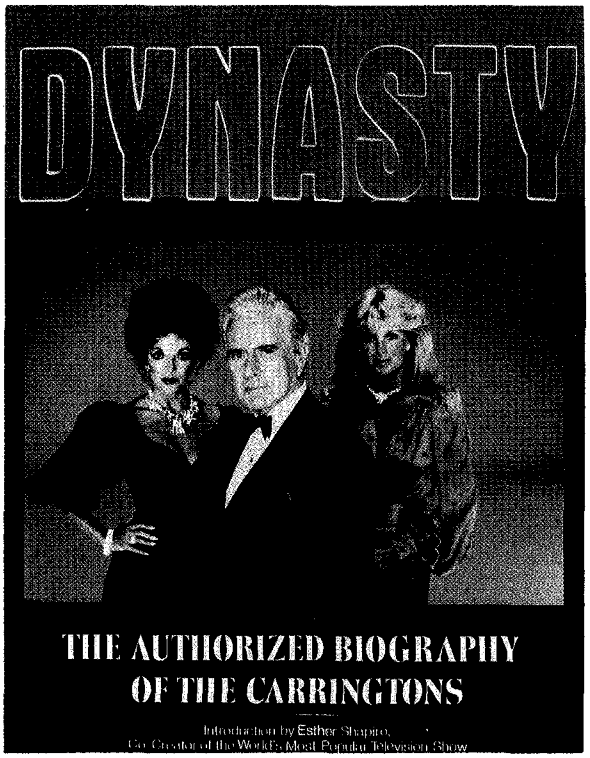
A License to Sell

FORGET THE GREMLINS, MICHAEL JACKSON, Indiana Jones, and even the Cabbage Patch preemies. The latest craze in the $40-billion world of product licensing—a world in which royalties are paid for the use of a famous name—is the *Dynasty* TV Collection. It is a jumble of ritzy products aimed not at kids—the usual target audience for licensed goods—but at adults with money, a fascination with the popular prime-time soap opera, and an appetite for the good life enjoyed by its Colby and Carrington clans.

The licensing subsidiary of Twentieth Century-Fox is raking in fees of up to 15 percent on more than 100 *Dynasty* products, but it won't be alone in chasing adults' dollars for long. Lorimar is seeking its fortune among grown-ups with its own oil-and-wine-rich dynasties—CBS's *Dallas, Knots Landing,* and *Falcon Crest*. There are *Dallas* clothes, collectibles, books, cosmetics, and a computer game; *Falcon Crest* luggage, clothes, home furnishings, and wine; and *Knots Landing* home furnishings and, soon to come, clothes, sewing patterns, and collectibles. Columbia Pictures has come up with a *Days of Our Lives* beauty cream and an array of merchandise based on the Three Stooges, whose films are now seen in revival houses and syndication. And Twentieth Century-Fox also plans to expand the *Love Boat* line, introduce doctors' and nurses' uniforms based on *Trapper John, M.D.*, and turn *Matt Houston, Hotel,* and two new Aaron Spelling series scheduled for the fall *(Finder of Lost Loves* and *Glitter)* into licensing gold mines.

There's plenty of gold and glitter in the *Dynasty* licensed goods. Charles of the Ritz, which earlier made a splash with Yves Saint Laurent's Opium, is bringing out perfume and toilet water called Forever Krystle, after the Krystle Carrington character played by Linda Evans. The perfume—in a faceted-crystal bottle, of course—can be yours for $150 an ounce. Soaps, powders, and other skin, hair, and bath products have also been licensed, and a men's fragrance based on John Forsythe's Blake Carrington is in the works.

Cannon Mills is looking to wrap the country in *Dynasty* sheets, blankets, bedspreads, and bath towels. Carefree Wallcoverings and Designers Gallery are coming out with *Dynasty* decorative home-furnishings fabrics and coordinated wall coverings, and Horizon Industries will manufacture *Dynasty* flooring. Fine Art Acquisitions, which brought out the Erté sculpture collection in 1980, has signed on to produce lithographs depicting the show's stars that will fetch at least $300 each. And, in conjunction with World Doll, it will market limited-edition porcelain *Dynasty* dolls, draped in real furs and jewels and dabbed with—what else?—Forever Krystle, for $5,000 and $10,000. There will even be personalized, gilt-edged, framed stock certificates in Denver Carrington Oil, signed by Blake Carrington, from Metagraphics for $10 apiece.


DYNASTY
THE AUTHORIZED BIOGRAPHY OF THE CARRINGTONS
Introduction by Esther Shapiro,
Co-Creator of the World's Most Popular Television Show

Family feuds: *Read all about them in the fall.*

But it is the clothes—designed by couturier Nolan Miller, who creates at least ten outfits for each show—that have stolen the licensing limelight. Leslie Fay will unveil a line of dresses (in the $200 price range), suits (they'll start at $370), blouses (from $90), sweaters, pants, you name it—plus, later, garb for running, playing tennis, skiing, exercising, dancing, and swimming. The McCall Pattern Company is marketing patterns for women's clothes designed by Miller. And After Six, the formalwear company known for "the clothes America celebrates in"—its advertising slogan—is introducing a closetful of duds for special occasions. There will be *Dynasty* tuxedos and dinner jackets, trousers and cutaways, shirts and studs, vests and cummerbunds, ties, suspenders, shoes, gloves—even top hats and canes. One tux will be available in "*Dynasty* blue," described in the ad copy as "richer than royal" and "deeper than midnight." Forsythe will be featured in the ads, John James (a.k.a. Jeff Colby) will make personal appearances, and both will receive a share of the royalties. For women, there will be eveningwear in satins, sequins, and lamé, from After Five. The appropriate wrap for such finery might be one of the *Dynasty* furs from Edwards-Lowell of Rodeo Drive—a trove that ranges from mink to lynx and all the way up to $200,000.

SLC Fashion will take care of the nightclothes and underwear with gowns and peignoirs, robes and teddies, bras and panties. As for the finishing touches, there will be *Dynasty* handbags, from F.H.L. Accessories; evening, dress, and casual shoes, from Dori Shoe; women's belts and ties, from Accessories by Pearl; costume jewelry, from Fine Art with Les Bernard; an array of hosiery, from Easton International; and eyewear, from Tropic-Cal. Bridal gowns and baby clothes are also in the works. Much of the *Dynasty*-related merchandise will make its New York debut at Bloomingdale's in mid-November.

This pursuit of the upscale adult market is something new to the licensing world, which has long been a bonanza to the toy and hobby industries. But the concept of licensing has been around for hundreds of years. In the 1770s, two British dowagers lent their names to some cosmetics in return for a royalty on sales, according to Weston Anson, president of Marketing/Trademark Consultants, a licensing agency. In 1913, Teddy Roosevelt began collecting royalties for the use of his name in selling stuffed toy bears. He used the money to set up a network of national parks. Five years later, the licensing phenomenon of Raggedy Ann surfaced, and in 1928, Walt Disney introduced Mickey Mouse

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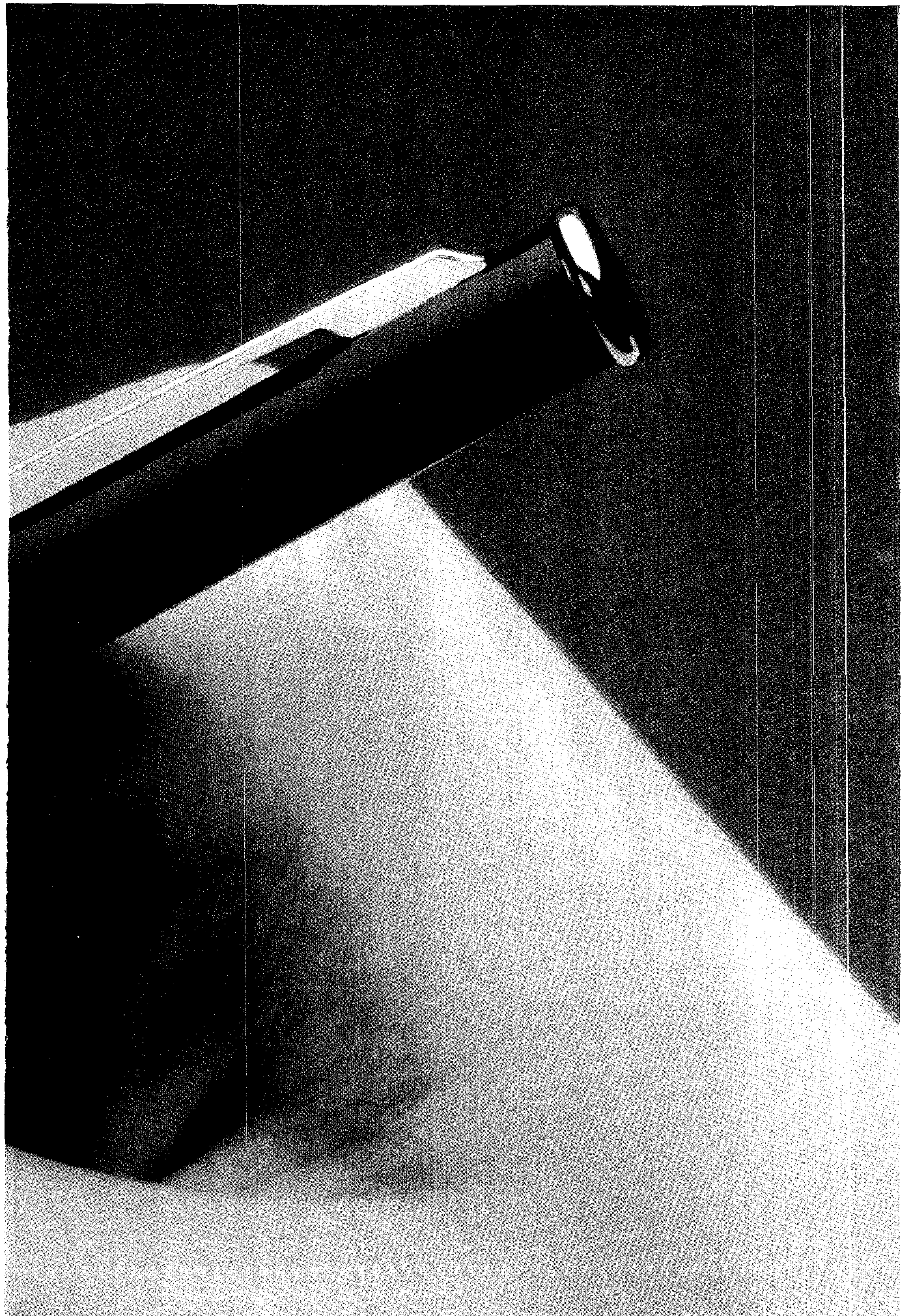

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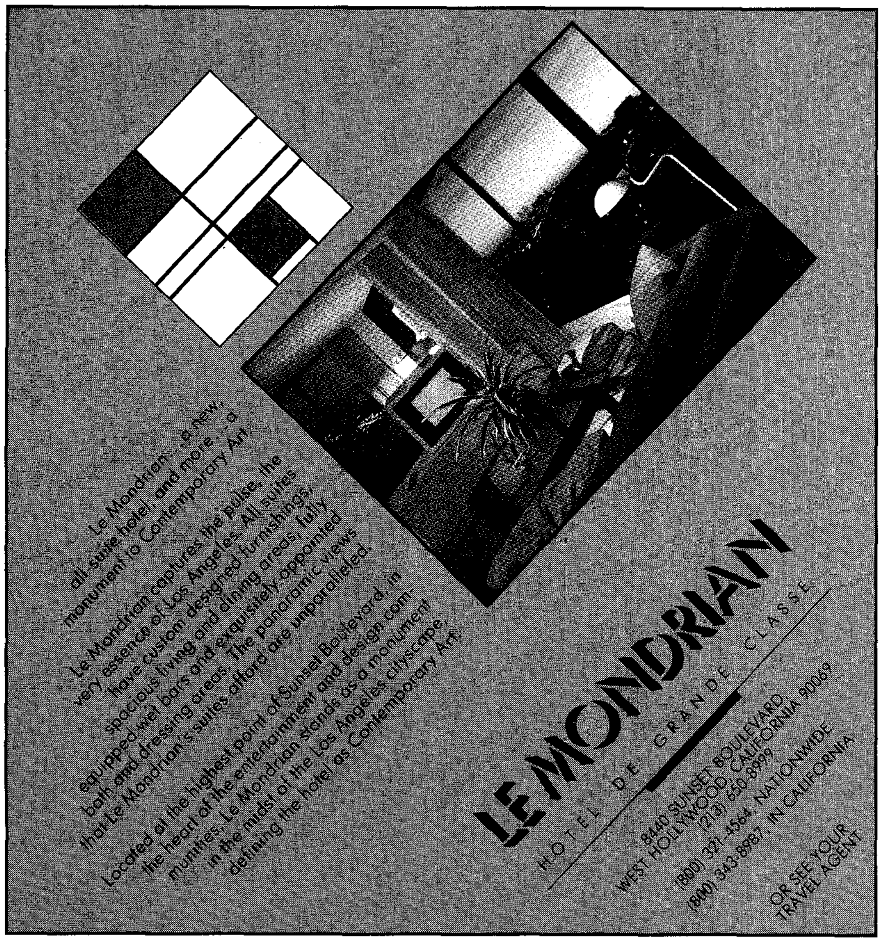

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to America. When Buck Rogers's rocket pistol went on sale at Macy's in the early thirties, the entire lot of 20,000 sold out within hours. Lone Ranger–related toys scored a similar licensing success during that period, the beginning of a decade in which 6 million licensed Shirley Temple dolls were sold. In the forties, Hopalong Cassidy was the rage; Zorro and Davy Crockett were the heroes of the fifties, and the sixties was the time of Batman mania.

In the seventies, the licensing industry really took off with a spate of money-makers, including *Star Trek* and *Star Wars* paraphernalia, not to mention Snoopy and the Fonz. And the explosion continued in the eighties with the Smurfs and, more important, Strawberry Shortcake. Unlike other characters pre-sold by television or film, Strawberry was born to be licensed. Before her first birthday, in 1981, she had rung up sales of $100 million—for a variety of merchandise ranging from knee socks to chewable vitamins. Today, licensing accounts for over $40 billion in retail sales, says Anson, who predicts that the business should continue to grow by at least 20 percent a year for the rest of the decade.

Fun fur: *Linda Evans in a* Dynasty *creation.*

Some of that growth, of course, will be fueled by the licensing of new properties such as *Dynasty.* The brainstorm to license the show came about at a meeting between Esther Shapiro, its coproducer (with her husband, Richard, and Aaron Spelling Productions), and Chuck Ashman, president of Twentieth Century–Fox Licensing and Merchandising. (Doubleday is publishing an "authorized biography" of the Carringtons with an introduction by Esther Shapiro.) Shapiro brought up the possibility of somehow expanding—and capitalizing on—the show's magic. Meanwhile, Ashman had been thinking of ways to upgrade entertainment licensing ever since he'd noticed the trend of fashion designers' diversifying into home furnishings and even status-car interiors. He believes that TV series, because of their familiarity, tend to pre-sell audiences on products better than movies do. And *Dynasty*, he decided, was the perfect luxury licensing vehicle. Not just because of its astounding demographics—A. C. Nielsen certifies that *Dynasty*'s last installment of the season was the nation's No. 1 show among women 18 to 54, and the serial is seen in 70 countries—but because "unlike *Dallas*, where the plot is the star of the show, in *Dynasty*, the look is the star." Indeed, the show gets 5,000 letters a month from fans rhapsodizing about the Nolan Miller clothes. After one episode, 4,500 viewers wrote in asking where they could buy a suit Joan Collins had slithered around in. (So great is audience identification with *Dynasty* that telephone operators in Denver, where the show is set, say that one of the most requested listings is for La Mirage, the make-believe tennis club.)

Twentieth Century–Fox did a lot of market research to find out whether merchandising *Dynasty* would work—and discovered, in tests conducted in department and specialty stores, that 89.2 percent of the women surveyed were aware of the show, and 75 percent readily recognized the characters. Licensees Charles of the Ritz and Leslie Fay also tested the concept. In one informal survey, 29 of 30 women stopped on Seventh Avenue admitted an addiction to the show—and confessed that they watched it largely for the clothes. By September 1983, Twentieth Century–Fox had given the project the go-ahead. Three months later, a total of 23 licensees—representing many more products—had signed on.

Will it work? Will adults be as impressionable as children? Will they really believe that buying, say, a bottle of perfume will endow them with its namesake's personality and glamour? And will those that do be adults with dynastic incomes, able to shell out $5,000 for a porcelain figurine? Ashman thinks so.

"The tremendous acceptance of VCR's shows people want to control their entertainment media," he says. "An extension of that psychologically is to stay involved with their fantasies. Then, too, things are not exactly a bed of roses now—and there's a direct correlation between licensing money spent by the public and the rise of the prime rate. People won't think they're paying extra for this—they'll think they're buying something they'd buy anyway, and get the fantasy as a bonus. An extra bang for the buck. We know we'll get sampled. But once sampled, our characters have no clout. Then it's the quality of the product that will make it work." ▬

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The National Interest/Michael Kramer

A MODERN BABBITT

Brains of the 'New Wave'

YOU LITERALLY NEEDED BINOCULARS TO spot them, but if you looked hard enough you could see the next generation of Democratic superstars milling about the convention floor as their party nominated Walter Mondale for president. For the most part—and with the notable exception of Mario Cuomo, whose keynote address roused the hall—these young comers, the class of '88, were frozen out of the proceedings in San Francisco. They were there as good Democrats, but they won't cry for long if Mondale goes.

None of these people *say* they want Mondale to lose—at least not on the record. They are publicly committed to the Democratic nominee, and they will work for the ticket because it is expected of them. But they're hoping for a Reagan win nonetheless, and their reason transcends personal ambition: They are certain that traditional Democratic liberalism is dead, and they are not fooled by Mondale's tactical move to the right. They know what he believes in, and they fear his victory because they foresee failure—an administration that makes things worse and thereby further retards the party's ability to compete on an even footing with the G.O.P. into the next century. "A return to Mondale's true creed," warns a Democratic senator, "could render us a minority party beyond our lifetimes."

Most of the new-breed Democrats were born in the late 1930s and early 1940s. They are a generation unto themselves. They have no living memory of the Depression and few if any emotional ties to the New Deal. They accept the market economy and are sophisticated about the workings of capitalism. They know that the budget and the deficit are destined to remain at the center of conflict for years just as "free silver" dominated the last decades of the nineteenth century. They understand the new reality of limits and the public's desire for less government. And as Gary Hart has said, "We are not a bunch of little Hubert Humphreys."

Among the most interesting of these "New Wave" Democrats is Bruce Babbitt, the 46-year-old governor of Arizona—a thoughtful and articulate politician whom the Great Mentioner (the media) has already singled out as a Democrat worth watching.

Babbitt's family made its money operating Indian trading posts near Flagstaff. After training as a geologist and lawyer, Babbitt began his political career chasing crooks. The state had been racked with a series of land frauds, and Babbitt, as attorney general, helped create a system of grand juries that resulted in the conviction of more than 50 people. A Roman Catholic rarely seen out of his trademark gray suit, Babbitt is now in his second term as governor. He may or may not run for the Senate seat Barry Goldwater will give up in 1986. But he will surely run for president, and probably in 1988.

Worth watching: *Arizona governor Bruce Babbitt has his eye on the presidency.*

I spoke with Babbitt on the morning after Walter Mondale declared his adherence to a "new realism," which seemed to be little more than a veiled concession to the proposition that everyone is now a Republican. Babbitt wasn't pleased. "If I were Mondale," he said, "I'd be out looking to kill my speechwriter." It's not that Babbitt was upset with Mondale's conversion to a position he himself has held for some time. It's that he finds Mondale's last-minute transformation less than credible.

"Just saying what Mondale said won't wash," says Babbitt. "Every politician has to understand that his license to indulge in the art of vagueness and the ability to portray himself in a new way is limited by the perception of where he comes from. As a whole, the Democratic party deals from a perception of being an institution that's not known for caring about limiting government—and Mondale is the epitome. So just to begin to be credible, you must be very specific. You must offer details. Even appearing courageous by saying you're going to raise taxes isn't enough without the details, and it seems to me that you fairly well dilute the message when you offer as examples of those who should pay more just corporations and freeloaders. That's not a program."

Babbitt is one of the few new-breed Democrats willing to peel the hot potatoes and the only major figure unafraid to follow his theories to their logical conclusions even though the political consequences may be severe. "If we maintain that the deficit is the big problem," says Babbitt, "if we say that the budget is out of hand, which was Mondale's view in San Francisco, then we have to be ready with some ordering principles that make sense. You can't deal with a problem like the budget with a calculator. You can't swear you'll make everything right by getting rid of consultants or by cutting 2 percent across the board or by getting a handle on defense contractors. That's just more of the same rhetoric, and it's the Republicans who have the credibility saying it, even if the deficit has mushroomed during their tenure."

Babbitt's first "ordering principle" is a universal means test. He derides those Democrats who say that the entitlement programs, such as Social Security and

Photograph: A.P./Wide World.

Medicare, are inviolate contracts handed down from the mount. "You can't say *that*," says Babbitt, "and at the same time maintain that you are a fiscal conservative. No one would believe you, nor should they.

"A universal means test," he continues, "is a very powerful ordering principle. We should be saying that we will only provide for the deserving poor, and that those who don't need government help should not get it. Taxing the Social Security benefits of those who earn a lot—which many thought we could never do, but we did because of the obvious crisis—is only the start. Sooner or later, we have to ask why David Rockefeller or my father should get *any* Social Security benefits at all.

"And how can we as a party have any standing to scream about Reagan's inequitable treatment of the poor when we go along with something like the increase in co-payments for Medicare? That's not fair because it hits everyone equally—so that the poor get hit the hardest. Means testing isn't an evil plot. It's exactly the opposite. Most of the proposals for cutting Social Security, for example, such as deferring or eliminating the cost-of-living adjustments and pushing back the retirement age, are regressive because they take equal amounts from rich and poor alike. Means testing is the fair way to go."

A score of other proposals attract Babbitt. He favors a consumption tax, and he is against industrial-revenue bonds because "the local pressures usually mean that instead of rewarding new enterprises we give the money for a new McDonald's." He departs from some of his like-minded colleagues when he opposes centralized planning. "We're not prescient enough," he says. "Inevitably, national planning rewards the last generation of successes, while new entrepreneurship is slighted. And," he adds, "my presumption is against something like the Chrysler bailout, although we have too little experience with such things to avoid bailouts altogether."

Babbitt is also distressed about the federal employees whose pay and benefits exceed those of private workers who perform comparable tasks. "Veterans' benefits and federal pensions have been treated as sacred cows for too long," says Babbitt. "How can one justify cuts in child-nutrition programs when thousands of retired generals are drawing benefits that exceed the salaries being paid to their replacements?" Even the mortgage-interest deduction, in Babbitt's view, must finally be cut. "At the very least," he says, "second homes should be exempt from such favorable tax treatment. And I'm all for a mansion cap, which means that even first homes should only receive tax breaks up to a certain value, say $500,000."

Babbitt credits Gary Hart with beginning the debate on these issues within the Democratic party, even though Hart never went as far as Babbitt does. "The great result of this season," says Babbitt of the bitter Democratic-primary battle just past, "is that so many people were interested in Hart's approach. He's proved that there's a quickening in the land—and especially among the young who are heading into the Republican camp. We can salvage them, and many others, if we follow what Hart began. We'll lose them if we go back."

Babbitt is sane enough to admit that as a political matter the kinds of ideas he advocates cannot be appreciated in the heat of a political campaign. "That's why it's so important to begin the serious talk now," he says. "Radical plans, and in America a good deal of what I favor is viewed as radical, need time to germinate. They will only be accepted if they are understood, and that takes time."

But what if Reagan is re-elected and a recession follows? Will the Democrats then be even more eager to retreat to the old New Deal prescriptions? "How could we?" says Babbitt. "The difference will be that we'd be in a recession with a huge deficit. We simply couldn't go back to pump priming when the base is already so out of kilter."

As the jockeying begins to lead a reordered Democratic party, the people to follow will be Mario Cuomo and Bruce Babbitt—insofar as Babbitt represents the lesser-known new figures who will challenge Cuomo for supremacy. In private conversation, Cuomo can sound very much like Babbitt. And yet the governor's speech in San Francisco was more old school than new. "The problem is simple," says a Democratic leader. "Someone like Babbitt, from a small state, from out in the provinces, has to *form* the new wave if he is to be successful. Going into 1988, a guy like Cuomo will have almost a tenth of the votes needed for the nomination simply because he is the governor of New York instead of Arizona. With the built-in advantage of a big state's convention votes, Mario can afford the luxury of waiting to see exactly *how* the wave is forming. Then he can put his surfboard on it and go. It's like Gene McCarthy doing the spadework against L.B.J. in 1968. When the tide of events became clear, Bobby Kennedy was able to jump in and take it away. That's what could happen to the Babbitts of the party when a commanding presence like Cuomo is lurking in the shadows."

But at least it appears that the wave Babbitt wants is the one that's forming—and it's always nice to watch an inventor at work, even if he may be left behind in the end. ▬

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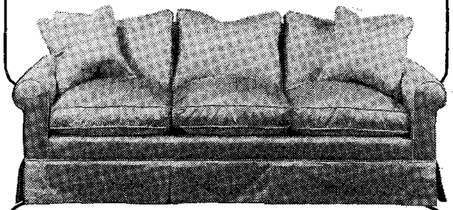

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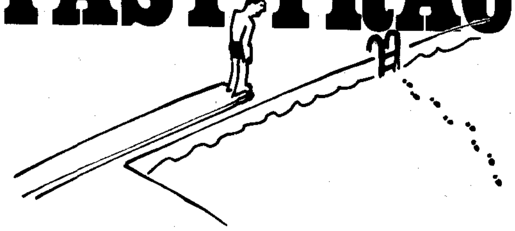
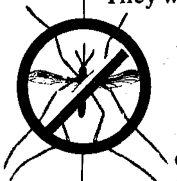


RX

Mosquito Coast

HEALTH OFFICIALS WARNED in the spring that heavy rains and flooding would make this the worst mosquito season in recent memory. They were right.



"It is *bad* out there," said Randy Dupree, the city Health Department's pest-control chief. "There may be twice the bugs we had last year. Especially in Queens and the Rockaways, people say they can't leave their houses, can't swim in their pools." Mosquito complaints in the city are up 31 percent over last year, so Dupree's office has doubled its number of mosquito-surveillance squads. "We used to just spray the usual breeding areas," he explained. "Now we also do crisis response—we get calls from an area, and that's where we strike."

Since the insects pose no public-health threat, the city is not using insecticides to battle the bugs. The squads use a bacterium, B.T.I., that kills mosquito larvae.

Suffolk County—probably the most heavily infested county in the state—spends more than $1.5 million each year to combat "more than 40 species of mosquitoes," said county Public Health Director Mahfouz Zaki. "Islip and Brookhaven are the worst, so we use insecticide there," Zaki said. His mosquito teams also use B.T.I., drain stagnant water bodies, and stock some marshes with thousands of "predator fish" that eat the larvae.

"We have a staff of 67, and we use many different control methods," he said. "We are doing our best to kill the brutes." ERIC POOLEY

PRICES

HERE'S WHAT ANNUAL memberships in some New York clubs cost these days:

☐ Doubles (783 Fifth Avenue), $399; initiation fee, $750.

☐ Club A (333 East 60th Street), $350; initiation fee, $600.

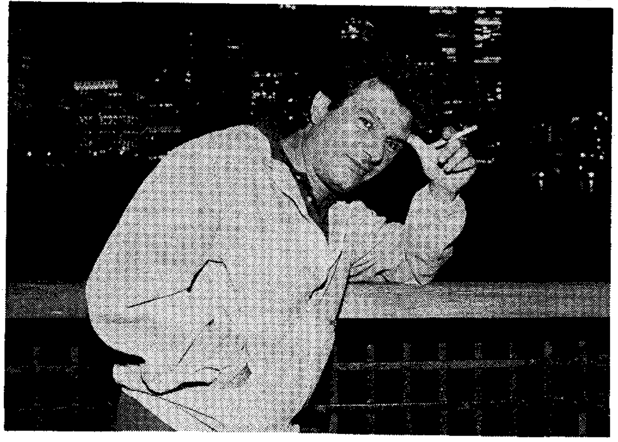
☐ New York Yacht Club (37 West 44th Street), $550; entrance fee, $750.

☐ Mensa (1701 West 3rd Street, Brooklyn), $30.

COMING UP

PRINCE OF THE TYPEWRITER

AT THE END OF HIS FIRST NOVEL, BOB LEUCI, the real-life Prince of the City, sets things up so his hero, a young cop, can expose a patch of festering corruption in the New York City Police Department. But the cop decides to dump the incriminating evidence in a trash can. Is this some kind of judgment on Leuci's own curious career, first as supercop and then as a super-canary whose undercover work in the early seventies helped bring indictments against dozens of his colleagues? "Yeah, sure, I think so," says Leuci. "At this point, you become a revisionist, so you change it all."



Three years ago, certain that his past had done in his future in the department, Leuci retired. At 41, looking for a different line of work, he turned out 125 pages of a police story and sent the manuscript to editor Nan Talese at Houghton Mifflin. "I got this beautiful letter back," Leuci recalls, "saying you've really got rough talent, and there's a lot positive about this, but there's so much negative I couldn't possibly work with it. She said, 'It's so *ugly!*' " After Atheneum also passed on the early draft, Leuci sent it to Larry Freundlich, who runs his own publishing house. "He called back in two days and said I love it, I think it's terrific."

So this month, Freundlich Books is bringing out *Doyle's Disciples*, and Leuci is on the nervous edge of a new career. These days, such names as Rabe, Stone, Irving, and Styron fall out of his conversation the way talk of mobsters, dealers, and crooks once did. The one section of the book that has drawn consistent praise is a panicky day in the life of a black junkie-pimp, and this singling out doesn't entirely seem to please the new novelist. The section was an early effort, written well before he put in two weeks last summer at the Bread Loaf Writers' Conference. "It moves along, but what's so special about it?" he asks. On the other hand, Freundlich almost drove him crazy, Leuci says, by editing out all the places where he had tried to "wax poetic."

Leuci lives in western Connecticut with his wife and two kids, but several weeks ago he was borrowing an Upper West Side apartment. He's engaging and tells stories well, using words carefully. Like any writer, he's worried about his notices. We finish our talk, but then he comes hurrying down the street after me, on the way "to buy cigarettes."

"My real fear," he confides, standing outside a Broadway pizza stand, "is that the reviews will come out and they'll say, 'As a cop, he made a great writer, and as a writer, he makes a great cop.' "

RICHARD BABCOCK

Photograph by Harry Mattison. Illustration by Guy Billout.

NIGHT CRAWLER

THE BAR AT ELAINE'S: ANOTHER COUNTRY

"USUALLY YOU PAY THE BAR people no attention," an Elaine's regular observed. "But sometimes, one will just stand there with his back to the bar. He'll stay there for three hours looking at the whole room with a *fixed stare.*"

The regular had been in Elaine's one night when a Fixed Starer had focused his attention on a woman at one of the tables. Her escort had become so incensed that the thing came to blows. But this is rare. Mostly, the bar people behave themselves—*that* is not the question. "I've been coming to Elaine's since it opened," the regular said. "And I still don't know who the bar people are. What do they *want?*"

In certain restaurants, the bar is awash with table people waiting to be seated. Not at Elaine's. Here is proof that Disraeli was right—two nations.

I spent a night at the bar last week, arriving before eight. Two young businessmen (both with briefcases, one with a retractable umbrella) were hoisting hard liquor as though this were just a neighborhood drop-in. But they watched the table people come in (Woody Allen at 8:45, a bit later A. E. Hotchner, then Jerzy Kosinski) with bright, informed eyes. An owlish middle-aged man sitting alone, a pastel sweater athwart his shoulders, was (I was told) a habitué.

A trio bounced through the doors and took their place next to me. Two large young men and a girl with a mass of hair who dashed to the telephone. The young men were carrying roses wrapped in cellophane. "We're both in love with the same girl," one explained. The sweater-strung habitué seemed in no mood for small talk; indeed, he waved his arms like a swimmer breaking a wave as he left. "He's a music executive," said Thomas, the Liverpudlian barman. "He gives us tapes of classics to play. Toscanini . . . Perry Como . . . "

There were a couple more bar people now, but not regulars. "It's mostly a very touristy crowd," Thomas said. "Cincinnati, Texas, Japan." Table people were now flooding past, people I have known for years. They never saw me. Standing at the bar, it seemed, invested me in a cloak of invisibility. Jim Brady passed without a sideways look.

At eleven, the street was black with limousines. The bar people included a young couple, she a dancer, he an actor, who live nearby but never eat here, and a young woman with round pale eyes and a white safari hat who explained she liked to drop into Elaine's *after* dinner.

Conversation at the bar flowed freely, even between people who didn't seem to know one another. But whenever the front door opened, eyes flickered involuntarily, small muscles swiveling and rotating. It appeared instinctive, since there was little overt reaction when Famous Faces did arrive. True, unseemly disturbances by those offering autograph books or who knows what have been known to occur, but Elaine can be formidable in quashing them, and she says that the celebrity-spotters, the embryonic Rupert Pupkins, are a problem only on Saturday nights.

After midnight, the Late-Shift Regulars lined the bar, oblivious to the other Elaine's. These included late workers, bond brokers, and an ebullient producer of TV commercials. "I just drop in for a nightcap. It's my neighborhood hangout," she said.

They refreshed one another. A blonde woman massaged a man's back.

"You give good back," she was told.

Her hands moved up. "I also give good *nape,*" she said.

The tables were emptying. A rump remained. The bar people would doubtless outlast them. First in, last out.

ANTHONY HADEN-GUEST

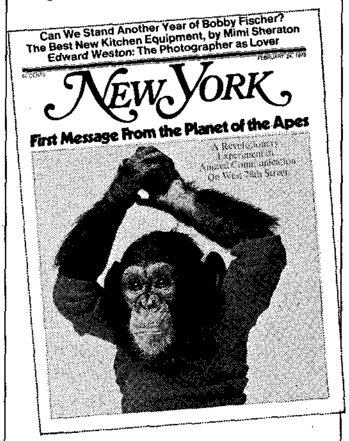
UPDATE

Nim's Golden Years

NIM CHIMPSKY, THE chimpanzee who learned 125 American Sign Language signs and made it to the cover of *New York* ("First Message From the Planet of the Apes," February 24, 1975), has been rescued from a hepatitis experiment by the Fund for Animals.

Nim had been returned to the Institute for Primate Studies in Norman, Oklahoma, in 1977, after the Columbia University language project he was involved in ended. Not long ago, Cleveland Amory, the president of the Fund for Animals, found out that Nim would be part of a medical experiment and persuaded the institute to turn the chimp over to him.

Nim now lives on the fund's ranch in Brownsboro, Texas. His signing is generally limited to specific requests, such as asking for his toothbrush. But his mental state seems to be much improved: He has been given a female companion from the institute, and $40,000 has been spent on his new home. The 2,400-square-foot building has a hospital, kitchen, play area, and a captain's walk with an observation tower from which Nim watches all the ranch activities.



Can We Stand Another Year of Bobby Fischer?
The Best New Kitchen Equipment, by Mimi Sheraton
Edward Weston: The Photographer as Lover
FEBRUARY 24, 1975
60 CENTS
NEW YORK
First Message From the Planet of the Apes

"My theory is that Nim regards himself as human," says Amory. "I want him to feel this is his place."

JENNIFER BASSING

Photograph by Jonathan Becker.

AMENITIES

Awash in Laundry

THE DRAGON LADY VALET & Laundry on West 43rd Street took out an ad not long ago in the *Manhattan Plaza Monthly* asking customers to reclaim nearly 400 packages of dry cleaning and laundry that had not been picked up for over a year.

As it happens, the laundry backlog is a citywide phenomenon. Every year, according to cleaners around town, they are stuck with thousands of unclaimed items, including old Nehru jackets, antique dresses, suits made of monkey hair, Brooks Brothers shirts, and in one case, a clown outfit with a four-foot-long tie attached.

Al Starkman, owner of Cambridge Dry Cleaners on Second Avenue near 39th Street, says that nearly 10 percent of the 130,000 items his store handles each year are never claimed. "People use us as closet space, so when fall comes, they don't bother picking up their summer clothes," Starkman says. "Others don't want to pay the cleaning bill for clothes that are out of date. Then you have customers who move out of town, or people in jail—they'll rarely come around to make a pickup."

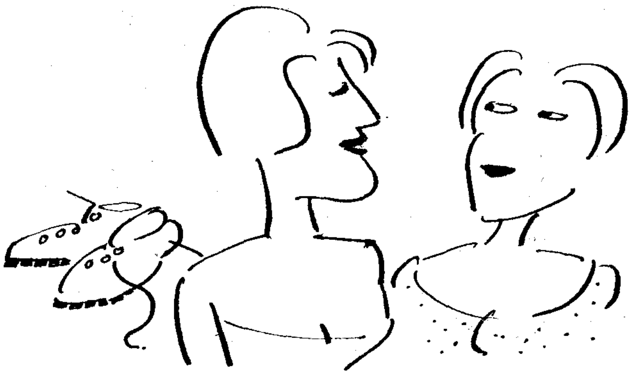
All of which leaves cleaners with racks of clothing that has been there as long as two years.

Under state law, launderers must hold on to clothes for at least 180 days and then mail notices telling forgetful customers to pick up their stuff. After another 30 days, the launderer is finally free to dispose of the clothes.

"A lot of the time we have to throw them away," says Starkman. "We used to give them to charity, but now we even have trouble getting groups like the Salvation Army to come around."

PETER BLAUNER

PEN & PENCIL



"George is much better, thanks. He hardly even jogs now."

ANTHONY HADEN-GUEST

OVERHEARD

The Material World

THE COUPLE BOARDED THE M4 bus heading downtown from Columbia University.

"So," he said. "Do you like New York City?"

"Well, yes," she answered. "But I must say, I'm offended by the values. People in this city seem to want material things that aren't important in life. VCR's, Betamaxes, Macintoshes . . ."

"I know precisely what you mean," he interrupted. "There is nothing more repulsive than people indulging in their spending habits. I don't buy anything unless it's very important in my life. I recently made such a purchase."

"Oh, really?" She leaned closer to him. "What did you buy?"

"An exploded skull."

"What's that?"

"A skull in which the various parts have been separated by about five centimeters and hinged," he explained, using his hands to demonstrate. "You can swivel out the parts and look inside."

"A *human* skull?"

He nodded. Her eyebrows rose. "Is it ancient, or what?"

"Oh, no. Probably circa '82 or '83," he said, laughing. "From India. There's a surplus of people there."

As the bus crossed 110th Street and headed down Fifth Avenue, the woman reflected on this information. "But that's a different kind of spending than New York spending," she said.

"Of course," he said. "It's not unnecessary materialism." He paused. "I'm thinking of joining the Peace Corps to get away from New Yorkish consumerism. It's really gross."

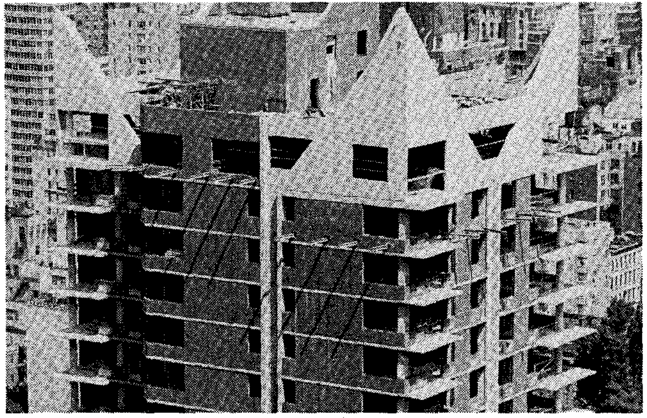
JEANNETTE WALLS

DETAILS

GETTING ROOFED

UNDER CONSTRUCTION ATOP the rather ordinary-looking Sterling Plaza, a 33-story condominium-apartment building going up at the corner of 49th Street and Second Avenue, is one of the city's more interesting rooftops.

The crown, which is joined to the building's limestone base by recessed columns running down the building's façade, was designed by Arquitectonica, the young, Miami-based architecture firm that has got a great deal of attention for the brash exuberance of its work. The firm's trademarks are bright primary colors, grids, and eye-catching gimmicks—not long ago, Arquitectonica designed a Miami apartment building with a hole in its center that formed a "sky lobby." Arquitectonica's three-person New York office opened last year; Sterling Plaza will be the firm's first finished project in the city.



Fred Wilpon, Sterling Plaza's developer, hired Arquitectonica last November, after the rest of the structure had been designed and ground had been broken. "He didn't want a typical developer box," explains Alison Spear, the firm's New York office manager, "and our work is known for its image—this won't be an unknown building."

A.V.

Photograph by Andy Levin/Black Star.

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THE PORT AUTHORITY OF NY & NJ

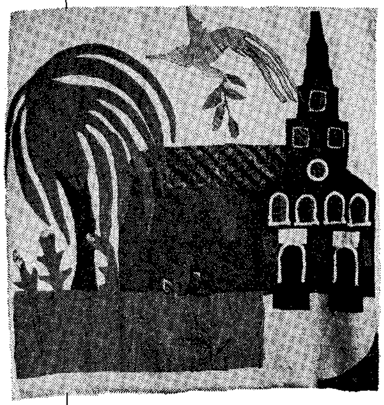
RUTH RECOMMENDS

BY RUTH GILBERT

"Alcoholism: Life Under the Influence" airs August 7 on Channel 13 at 8 p.m. on Nova. *Science looks for a genetic basis for the disease.*

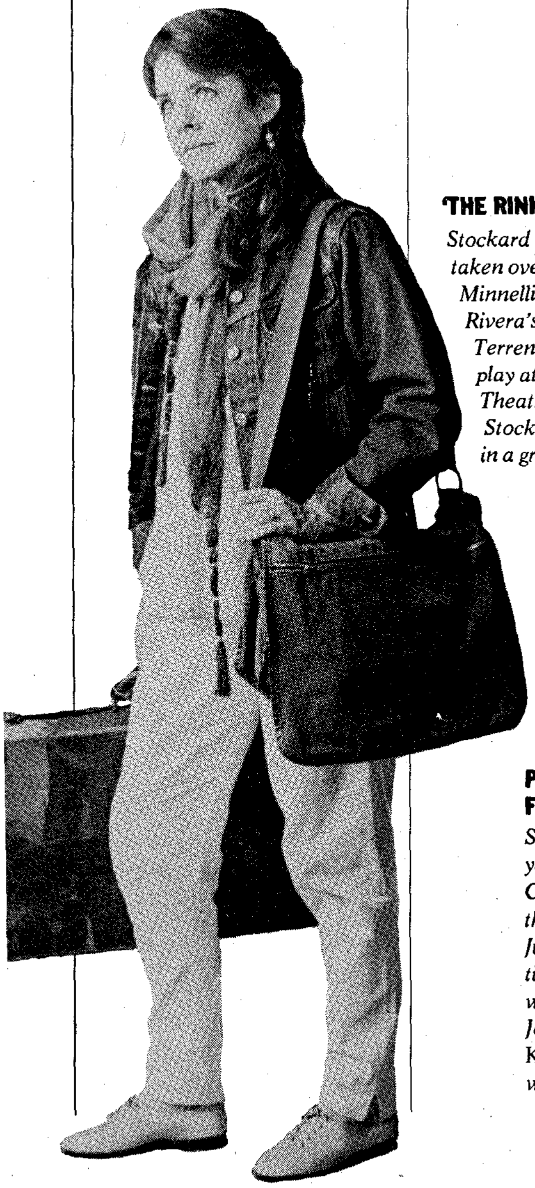
GUERNSEY'S AUCTION

The ever-popular annual quilt sale aboard a Circle Line boat takes place this year on August 7. Board at West 43rd Street and the Hudson River. Here is one of the delectable offerings. Call 794-2280 for detailed information.



'THE SCULPTED DOLL'

An exhibit of one-of-a-kind and collector dolls runs August 1 through 31 at the Eclipse Gallery in SoHo. At right is a sample for your perusal.



'THE RINK'

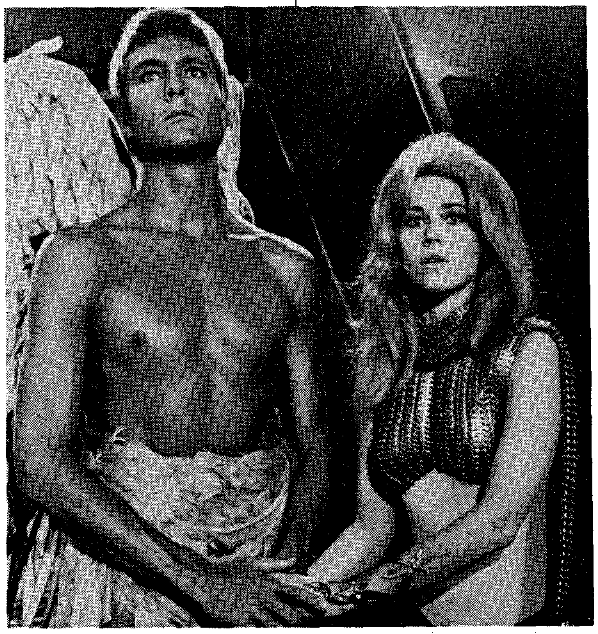
Stockard Channing has taken over the Liza Minnelli role as Chita Rivera's daughter in Terrence McNally's play at the Martin Beck Theatre. Welcome, Stockard, and good luck in a great part.

CAROL WOODS

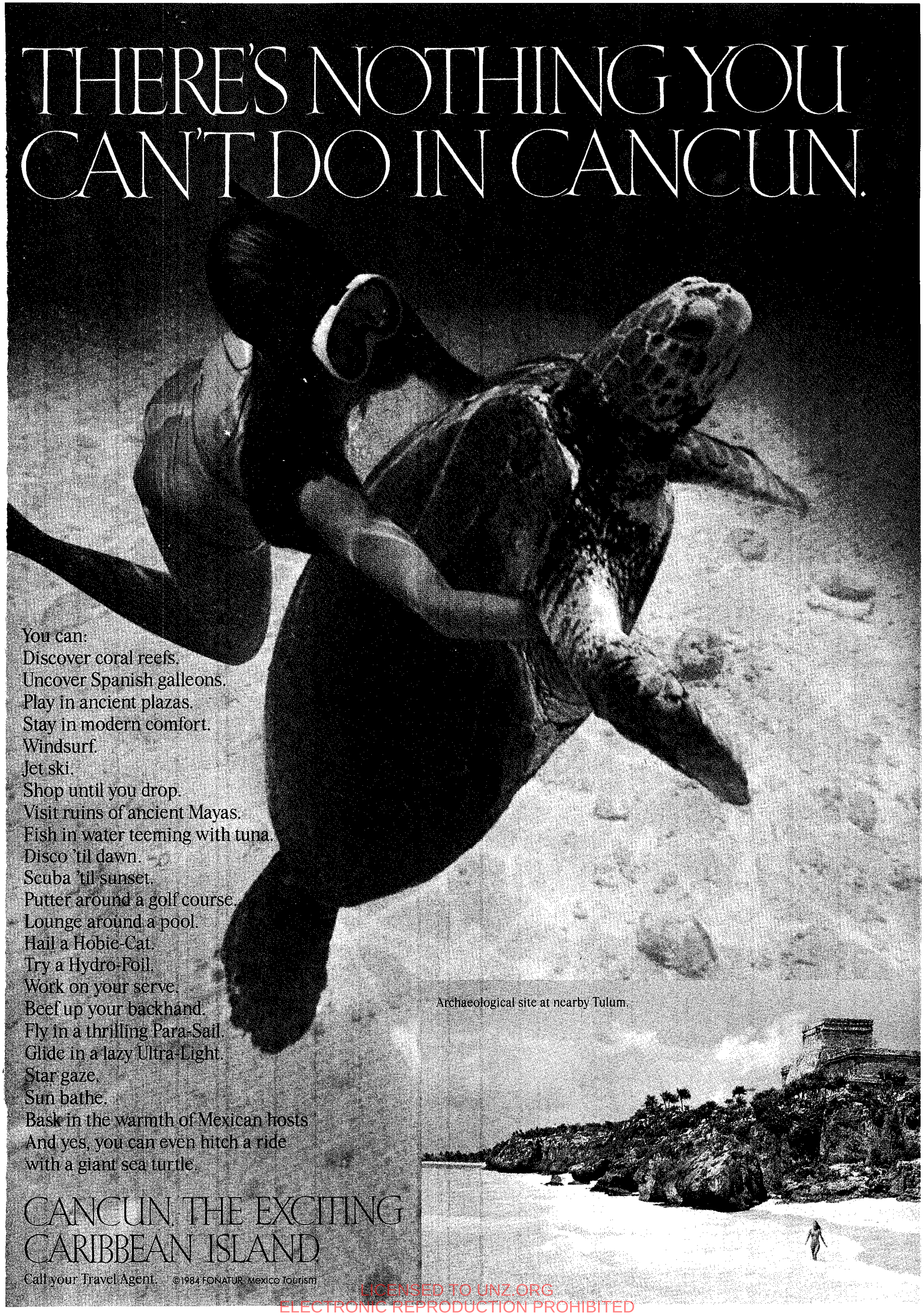
This lively singer is at Michael's Pub from July 31 through August 18, and she is offering "A Rare View of Mr. Wonderful—Sammy Davis Jr." Now, that should be rare and wonderful.

PARAMOUNT FILM FESTIVAL

See some goodies of yesteryear at the Carnegie Hall Cinema through August 9. On July 31, there's the titillating Barbarella, *with Jane Fonda and John Phillip Law, plus* King Kong *(the one with Jessica Lange).*



Photographs: top right, M.J. Magri; bottom left, Ken Howard; center, Roland M. Charles.



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Disco 'til dawn.
Scuba 'til sunset.
Putter around a golf course.
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Hail a Hobie-Cat.
Try a Hydro-Foil.
Work on your serve.
Beef up your backhand.
Fly in a thrilling Para-Sail.
Glide in a lazy Ultra-Light.
Star gaze.
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Bask in the warmth of Mexican hosts.
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Archaeological site at nearby Tulum.

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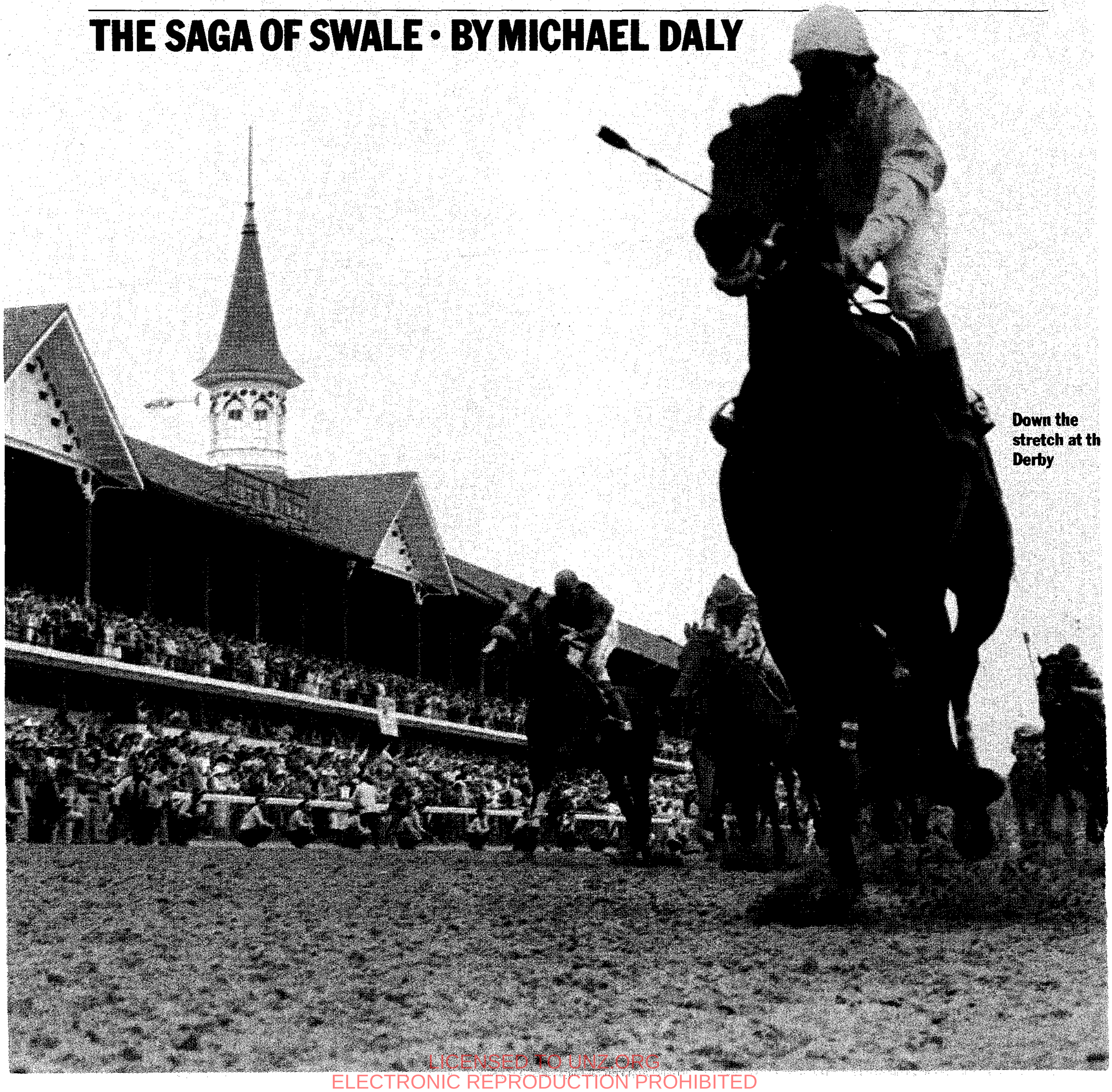
RACING WITH DEATH

THE SAGA OF SWALE · BY MICHAEL DALY



Down the stretch at th
Derby

SHORTLY AFTER DAWN ON JUNE 17, AN EXERCISE rider guided the racehorse Swale onto the track at Belmont. Swale was slated for a three-month rest, and the rider was under orders to keep the workout light. Easing Swale into a relaxed gallop, the rider headed up the backstretch.

Near the half-mile pole, Swale dipped his head. He tucked his chin toward his chest and fought to tear the reins from the rider's hands. This was a horse whose bloodline stretched back to Eclipse, a stallion born during the solar eclipse of 1764. And as the rider on this track at the edge of Queens now struggled with more than two centuries of careful breeding for speed, he understood that Swale needed only a moment of slack. In that instant, the horse would leap into the ground-churning stride that had won this year's Kentucky Derby and Belmont Stakes.

"Some mornings, he would pull the arms off you," says the rider, Ron McKenzie. "He was always ready to go."

Unable to break the rider's grip on the reins, Swale relented and finished the mile and a half at an easy pace. On the way back to Barn 3, the horse pranced and nipped playfully at the escort pony's neck. After a string of fourteen races that had earned him recognition as the top three-year-old in America, Swale still had the bounce of a colt. His coat glistened as he tossed his head in the early-morning sunlight.

"He was like a big baby," McKenzie says. "I said, 'This horse is feeling good. Maybe we should run him one more time.' "

At Barn 3, Swale joined the other horses in the stable run by trainer Woody Stephens. McKenzie removed the saddle and the bridle and headed into the barn. The regular groom was off, and a fill-in man prepared to sponge Swale down with warm water. A hot-walker stood by to cool the horse off with a 35-minute stroll.

Over four generations, the Hancock family had been breeding horses. Now it had the Derby winner in Swale.

Suddenly, Swale's back legs buckled. The horse's hindquarters thudded to the ground, and an assistant trainer named Philip Gleaves raced over. Swale appeared to have been startled off balance. Gleaves tried to help the horse to his feet. Swale shook his head and skidded backward as he struggled to hoist himself with his forelegs. Gleaves told another assistant to summon a veterinarian.

"When he tried to get up, he was wide-eyed, and I thought he had winded himself," Gleaves says. "I figured, let him relax, let him catch his breath."

Then Swale collapsed onto his left side. The horse thrashed in the dirt and lifted his head as he strained to rise. Gleaves watched the widened eyes roll up. The color drained from the gums and tongue. The sides stopped heaving, and a single low moan arose from Swale's still form.

"It was only three or four minutes," Gleaves says. "But when a horse is dying and you can't do anything to help it, that seems like a very long time."

After a veterinarian took blood samples, Swale was covered with two light blankets he had received for winning the Florida Derby. Woody Stephens then went to a telephone to notify the man who had bred and raised Swale, 35-year-old Seth Hancock of Claiborne Farm in Paris, Kentucky.

"It was a tough call to make, but I was the one to make it," Stephens says.

Over four generations, the Hancock family had been working seven-day weeks with the single purpose of breeding champion horses. Seth's grandfather had built Claiborne into one of the foremost horse farms in the world. Seth's father had taken the farm into racing, and his one great desire had been to breed and race a Kentucky Derby winner.

Twice, the father had entered a horse in the Kentucky Derby. Twice, he had failed to win. Near the end of his life, the father had looked to a mare named Continue to produce the colt that would triumph in the Derby. The mare had given birth to a one-eyed filly, and Seth's father had died without achieving the single victory he had always wanted.

"He had accomplished everything any horseman could hope to accomplish except that," Seth says. "I think he got the feeling that it was one thing that wasn't meant to be."

At 23, Seth had found himself in charge of Claiborne. As suggested by his father's will, he at first stuck to the more secure business of selling horses. Then he formed a racing partnership with three other horsemen. The first crop of foals were divided by lot, and Seth picked a gangly black colt by Seattle Slew out of the one-eyed filly that had disappointed his father. The colt was named Swale, and in May of this year he became the first horse to carry Claiborne's yellow silks into the winner's circle at the Kentucky Derby.

In the winner's circle, with jockey Laffit Pincay and trainer Woody Stephens

"It was just the ultimate," Seth says. "It's the greatest race in the world."

AND NOW, ON A FATHER'S DAY JUST SIX WEEKS after that Kentucky Derby had realized his father's dream, Seth Hancock heard Woody Stephens say that Swale was dead. Before a pathologist found a patch of fibrous tissue that apparently had caused Swale's heart to fail, there was speculation that this was a real-life Dick Francis mystery. Seth never spoke of foul play. He seemed to understand from the start that this was another twist of fate in the saga of a family that had tied its fortunes to the breeding and racing of thoroughbreds.

"There's an old saying, 'You breed the best to the best and hope for the best,' " Seth says.

The year 1875 saw both the first Kentucky Derby and the birth of Arthur Hancock. Arthur's father was Captain Richard

Photographs: Kinetic Corporation, Louisville, Kentucky.

Hancock. His mother was a woman who had helped her husband recover from wounds received while fighting for the Confederacy. An able horseman, the father developed Ellerslie Stud, outside Charlottesville, Virginia, into a reputable farm. The father died in 1909, and Arthur took over.

By then, Arthur had wed the former Nancy Clay of Paris, Kentucky. Nancy inherited 1,300 acres at the edge of her hometown, and the couple named the spread Claiborne Farm. As the focus of the thoroughbred industry slowly shifted from Virginia to Kentucky, Arthur sold Ellerslie and added 400 acres to Claiborne.

"Bluegrass, limestone rock, and good water," says Claiborne's present manager, John Sosby. "Everything the old-timers thought would raise a good horse was in Kentucky."

In 1957, Arthur died and left Claiborne Farm in the hands of his son. Christened Arthur Jr. and known to everybody as Bull, the son had married the daughter of a lawyer from Tennessee. Bull himself had two sons, Arthur III and the younger Seth. He also had two daughters, Nancy and Dell. Dell remembers Bull as a large man with a deep voice who was able to wade into a crowd of horsemen and instantly draw their full attention.

"He didn't command presence," Dell says. "He just got it."

The foal he was counting on turned out to be a one-eyed filly. Bull Hancock kicked a feed bucket.

Arthur "Bull" Hancock Jr.

Building on the bloodlines established by his grandfather and his father, Bull brought stallions from Europe and South America. He worked long hours, and he followed the basic farming principles he had learned as a boy. His older son, Arthur, recalls, "He'd say, 'You try to do the usual unusually well.' Get good feed, good hay, good water, and plug along."

Where the previous two generations of Hancocks had stuck to selling horses, Bull decided to keep his yearlings and test Claiborne breeding on the racetrack. He fielded one stakes winner after another and watched each new crop of foals for a colt worthy of running in the Kentucky Derby.

"He didn't want to clutter up what he thought was the world's greatest race with horses he didn't think had a chance of winning," Seth says.

In 1959, Bull entered a promising three-year-old named Dunce in the Kentucky Derby. The horse failed to place. A decade of breeding and racing passed before Bull had another prospect. This horse was named Drone, and he was injured shortly before the race. Bull then sent Dike into the 1969 Derby. The yellow Claiborne silks came in a close third.

The following year, the early foals were all fillies. Bull said that he needed a colt to win the Derby, and he rushed to the barn on the night the mare Continue gave birth. When he was told that the foal was a filly, Bull stamped outside. As he came back in, one of the men turned the foal over and found that she was missing an eye. Bull then kicked a feed bucket.

"Nobody said a word," Arthur remembers. "He was really mad. He always wanted to win that Derby so badly, and he figured that mare could throw a Derby winner."

By 1972, Bull still did not have a horse that he deemed worthy of the Kentucky Derby. He named Continue's filly Tuerta, which is Spanish for "one-eyed." That July, he entered her in the Blue Hen Stakes, and she came in first. This was Bull's last major victory. On a shooting trip to Scotland, he fell ill. He died in September, never having seen a Claiborne horse win the roses at Churchill Downs.

"On top of it all, you need a little bit of luck," Arthur says. "Daddy did everything right, but the luck didn't fall his way."

AFTER BULL'S DEATH, THE EXECUTORS OF THE estate met to consider the two heirs. Then 29, Arthur was a high-spirited young man who seemed to like playing country-and-western music as much as raising horses. The younger brother, Seth, appeared to be interested only in thoroughbreds. Pudgy and a little stoop-shouldered, Seth did not have the strong presence of his father. He did appear to have inherited a good eye for a horse. The executors made Seth president of Claiborne, and Arthur left the farm. Arthur went on to record an album called *A Horse of a Different Color* and to found his own spread, Stone Farm.

"It kind of hurt my feelings, and I decided to try it on my own," Arthur says.

Just out of college, Seth became the head of a 3,192-acre farm with some 700 horses, three mansions, 32 houses, 44 barns, 86 miles of fence, and 26 miles of road. Seeking to guarantee the farm's future, Bull had left instructions in his will for Claiborne to quit the risky business of racing and stick to selling yearlings. That November, the Claiborne racehorses were auctioned at Belmont. Partly out of sentiment, Seth held on to one-eyed Tuerta.

A few weeks later, Seth attended the funeral of a Virginia horseman named Christopher Chenery. The relationship between the two families stretched back to the antebellum days of Ellerslie Stud, and Chenery's daughter told Seth that she might be talking to him about some horses. Not long after, the daughter met Seth at the Coach House Restaurant in Lexington, Kentucky. The daughter said that estate taxes were forcing her to sell the star of her farm, Secretariat. Seth worked out an agreement on a paper napkin. The next morning, he started making phone calls. By the following day, he had syndicated Secretariat for what was then a record $6-million.

"That helped me," Seth says. "That got people thinking, 'Hell, he must know something.' "

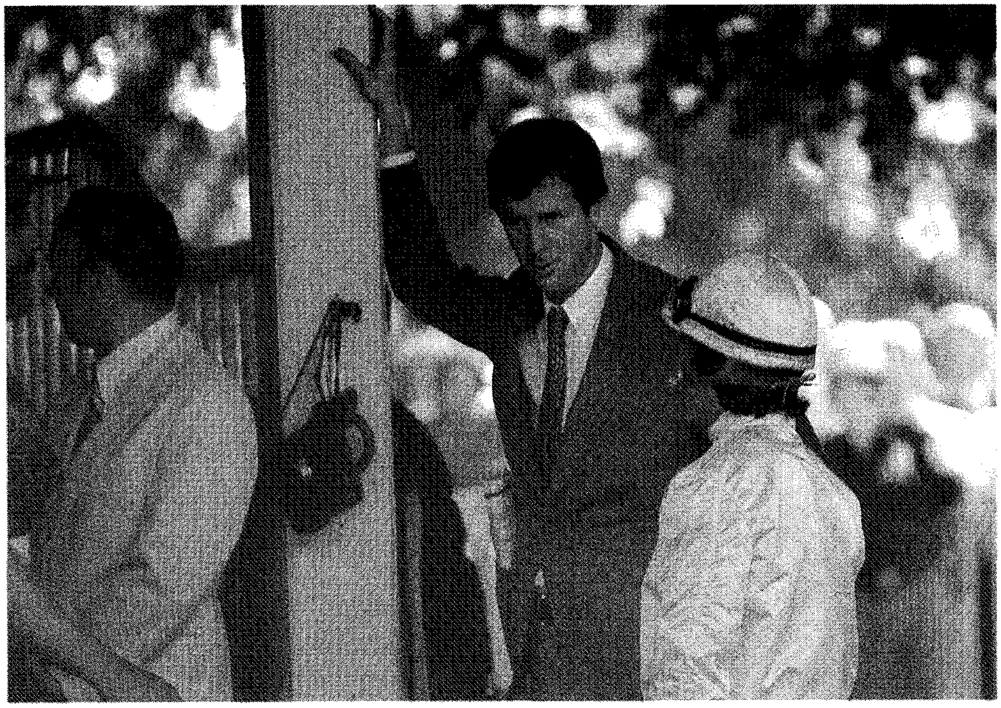
As he prepared to breed his first crop of foals, Seth went through Bull's records. Seth noted that his father had tended to pair a big mare with a small stallion and that the guiding philosophy through all the matings had been one of balance. Coupling this principle with gut instinct, Seth produced 38 foals. He had to part with them at the yearling sales, and he watched other men race seven of them to stakes victories.

"You remember the night they're born and you raise them the best you know how and you kind of fall in love with them," Seth says. "Then you take them in the sale ring."

One prominent horseman asked Seth to suggest a mare for the stallion Bold Reasoning. The result of the mating was the Triple Crown winner Seattle Slew. Seth says, "It was just one of those things." After Seattle Slew went to stud at nearby Spendthrift Farm, Seth arranged to mate the stallion with a Claiborne mare. Seattle Slew had been high-strung on the track, and Seth decided that the low-key Tuerta would provide a good balance.

In May of 1980, Tuerta was loaded on a van and driven to Spendthrift Farm. After Tuerta was washed, she was taken to a 50-by-50-foot area in the breeding shed. Her back legs

Photograph: A.P./Wide World.



Seth Hancock and Pincay at Belmont

Seth decided he could no longer sell his best yearlings. He would buck his father's will and take Claiborne Farm back into racing.

were hobbled, and two men steadied her head. Seattle Slew was brought in and allowed to sniff between Tuerta's haunches. When he became aroused, he was pulled into a corner and scrubbed. A man held Tuerta's tail to the side as Seattle Slew climbed onto her back. The entire process took about five minutes.

"It's not very amorous at all," says Spendthrift's Brownell Combs.

ON APRIL 21, 1981, TUERTA GAVE BIRTH TO A black colt at Claiborne. The colt was on his feet a half-hour later, and farm manager John Sosby says, "He just stood up and started looking for where that first meal was going to come from." A veterinarian examined the colt and reported that there were no apparent defects. A farmhand then straddled the colt to ensure that one of his first memories was that of a man hovering over his back.

That July, Seth took twelve of the previous season's better foals to the Keeneland yearling sale. Over the nine years Seth had been running Claiborne, everybody from Arab oilmen to Japanese tycoons had begun buying thoroughbreds. Prices skyrocketed, and promotion became a growing part of the business. Many of the other breeders began to put great effort into wining and dining prospective buyers. Seth preferred simply to put his horses in the ring.

"Seth isn't much of a promoter," Dell says. "It's just, 'There's the horse.' "

On the first night of the sale, a kind of fever seemed to sweep the ring, and a Northern Dancer colt from another farm went for $3.5 million. Seth's horses hit the ring the following afternoon, and he figured that one of the better colts would bring at least $2 million. The figure that flashed on the electronic tote board was just $800,000. Seth had to fight to get $525,000 for another prize colt. At that moment, Seth decided he would no longer part with his best yearlings. He would break the intent of his father's will and take Claiborne Farm back into racing.

"I like to let the horses do the talking, and that's what they build racetracks for," Seth says. "Whoever gets to the wire first is the winner."

In August, Seth formed a racing partnership with a Virginia horseman who owned a part interest in several Claiborne mares. They pooled nine foals and brought in other partners, who included a Connecticut newsprint magnate and a Chicago commodities trader. A drawing was held at Seth's office to determine which horse each partner would race. Pulling a number out of a hat, Seth got the fifth pick. He chose the black Seattle Slew colt out of Tuerta.

By the spring of 1982, Seth's colt was getting old enough to begin his initial training. Arthur Hancock had by then turned his Stone Farm into a racing operation. He took on a former movie actor as a trainer and entered a gray horse named Gato Del Sol in that year's Kentucky Derby. Seth watched as the horse came in first at 20 to 1 odds.

"I'd bet a few dollars on the horse that was second," Seth says.

A few weeks later, Seth's black colt began his education as a racehorse. For three days, he wore just a saddle pad and a strap called a surcingle. On the fourth day, a saddle and a bridle were added. The bit was worked to the right and left to toughen both sides of his mouth. A rider lay across the saddle a few times. Then the rider mounted the colt and took him for a slow walk around the barn. Through all this, the colt never kicked or bucked.

"Nothing bothered him," John Sosby says. "If he could, I'm sure he would have said, 'Hi, how are you doing today?' to everybody who passed his stall in the morning."

AFTER TWELVE DAYS, THE COLT WAS READY FOR light exercise on the Claiborne track. Seth watched the colt go around the half-mile of sand, and he decided that he had made the right choice. Seth says, "He was kind of floating along while the others were digging in to do what he did with very little effort." Following each 25-minute workout, the colt was taken back to the barn. Often, he took a nap.

"That sucker'd lay down, and in a few minutes that sucker'd be asleep and snoring," Sosby says. "You could hear him all over the barn."

One day while the colt was grazing, he suddenly seemed to vanish. There was a panic until horse snores erupted from a dip in the pasture. A low-lying patch of ground is sometimes called a swale, and Seth's mother proposed this as the colt's name. The snoring made others suggest that "Foghorn" would be appropriate. That name proved to have been taken by another thoroughbred, and the colt was registered with the Jockey Club as Swale.

"He still snored," Sosby says.

After wintering at a training center in South Carolina, Swale was shipped north to Belmont. There he underwent final schooling by Woody Stephens. The regular groom was

Photograph by Bill Strauss.

With his tongue tied down on the way to winning the Belmont

“Swale had heart, and he had courage,” John Sosby recalls. “He’d pin his ears and he’d dig in and he wasn’t going to let that other horse get by him.”

Michael Klein, a native of Manhattan who had once aspired to be a rock star. Klein played Steely Dan tapes for Swale and discovered that the horse was fond of carrots.

“He also liked his nose kissed, which you’re not supposed to do,” Klein says. “I did it anyway.”

Over the next three months, Swale followed a four-day regimen. On one day, he walked for 35 minutes around the barn. Over the next two days, he galloped a mile and a half on the track. On the fourth day, he went up to a full breeze. Stephens did not want to risk injuring the colt, and he set an exact speed limit for each of those runs.

One of the workouts called for Swale to complete a half-mile in 49 seconds. The colt had a fluid stride that gave the illusion of ease, and the rider misjudged the speed. Swale completed the run in just under 46 seconds, and Stephens anxiously went to see if the colt had strained himself. Swale was limber and calm.

“It didn’t seem to bother him,” Stephens says. “He showed he was a real good colt.”

ON THE AFTERNOON OF JULY 7, 1983, MICHAEL Klein sponged out Swale’s nose and rectum. The groom then led the two-year-old colt out of Barn 3 and through a tunnel to the Belmont paddock. Seven other young horses were being saddled in the ring. Crowds of bettors milled on the other side of the railing. Swale lifted his head and let out a frantic cry.

“He was nickering like a nut,” Klein says. “It was the first time he had been around a lot of people, and he didn’t know what the hell was going on.”

A trumpet sounded, and the jockey Eddie Maple rode Swale out to the track. For a moment, Swale stood still in the second stall of the starting gate. A bell went off, and Swale bolted to the head of the pack. At the top of the stretch, the colt was leading by just half a length. Maple raised his stick. Swale seemed to be startled, and he veered away from the rail. Shuttle Jet shot by and finished first. Swale came in second.

“We just made the excuse he was either green or tired or both,” says assistant trainer Phil Gleaves.

Twenty days later, Swale walked back into the Belmont paddock. The groom noted that Swale seemed calmer this time. Maple eased Swale into the starting gate and watched the colt fix his eyes straight down the track. Swale broke second and quickly went to the front. As Swale’s lead began to fade, Maple swung the stick. Swale stuck by the rail and won by just a little over a length.

“I rode him like I had to catch somebody,” Maple says.

On August 1, Swale was at Saratoga for his first stakes race. He was up against Shuttle Jet again. Starting fifth, Swale went to the head of the pack. As in Swale’s first race, Shuttle Jet started gaining in the stretch. This time, Swale stayed ahead of the other horse and finished first. Gleaves says, “All the greenness was gone. He just learned what he had to do, and he did it.”

Three weeks later, Swale went against a lineup of experienced horses. He climbed to the lead and then fell back in the stretch to finish third. He was the winner in his next two outings by a nose and a head. At the Young America Stakes, Swale clawed his way from fifth place to win by a nose.

“Swale had heart, and he had courage,” John Sosby says. “He’d pin his ears and he’d dig in and he wasn’t going to let that other horse by him.”

While Swale squeaked through one photo finish after another, his stablemate Devil’s Bag was winning races by huge margins in record times. Devil’s Bag was owned by Hickory Tree Stable, and he was also trained by Stephens and ridden by Maple. The colt was recognized as the best two-year-old of 1983, and he was already being touted as the favorite for the 1984 Kentucky Derby. Seth Hancock waited

Photograph © 1984 by Harold Roth.

to see how the two horses did as three-year-olds.

"I knew Devil's Bag was a more brilliant horse than Swale, but you never know what can happen between two and three," Seth says.

In November, Swale began a four-month rest. Seth kept working seven-day weeks at Claiborne. In his off-hours, he watched MTV and went to New Wave rock concerts. One of his favorite bands was the Cars. He had started jogging and shed 35 pounds. He entered the time of each run in a log. "I train myself pretty much the way I train horses," Seth says.

ON MARCH 3 OF THIS YEAR, DEVIL'S BAG RAN AS a three-year-old in the Flamingo Stakes. The star of the previous season seemed to be a different horse, and he came in a poor fourth. Swale made his debut as a three-year-old at the Hutcheson Stakes four days later. Swale was now a taller and better-muscled horse. He whisked Maple to victory eight lengths ahead of the next horse.

"I never hit him, and I could feel him growing stronger with every stride," Maple says. "This was a new Swale for me."

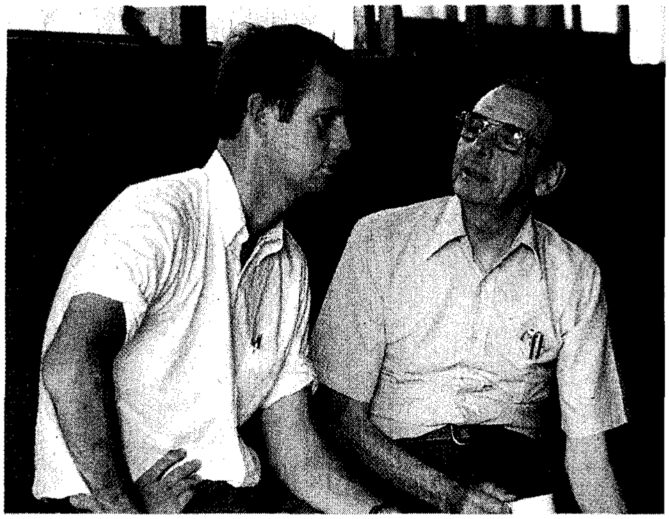
In his next contest, Swale apparently choked on his tongue. He came in third. The schedule of upcoming events then forced Maple to choose between Swale and Devil's Bag. Maple was still more impressed with Devil's Bag, and Laffit Pincay Jr. rode Swale in the Florida Derby. This time, Stephens had Swale's tongue tied down with a strip of cloth. The colt came around the final turn a stride ahead of Dr. Carter. Down the stretch, Dr. Carter moved to take the lead three times. Swale strained across the finish line first.

"Right after that race, I knew I had a good horse," Pincay says. "He had an instinct to fight back."

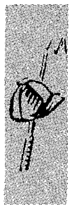
As the Kentucky Derby approached, both Swale and Devil's Bag were expected to enter. Then Devil's Bag made a disappointing showing against a weak field in a warm-up race. Stephens suspected that the horse had a chronic injury. Stephens had been hospitalized for pneumonia, and he instructed his doctor to drive him in a limousine to Churchill Downs. There he announced that Devil's Bag would not be running in the Derby. An X-ray subsequently showed that the horse had a bone chip in his right front knee.

"That only left Swale," Seth says.

The night before the Derby, Dell Hancock gave Seth a scrapbook. Some of the pages were filled with photographs and mementos of Swale's past victories. The empty pages were for the horse's future triumphs. Seth went to sleep early and rose before dawn. He studied the *Racing Form* and went for a six-mile jog. He then went to pick up a new suit he hoped to wear in the winner's circle.



Stephens had to call Hancock with the sad news.



After the Belmont, Swale seemed to be full of bounce. "He had proven himself," Seth says.

"I felt so confident, I was afraid something was going to happen," Seth says.

At 11 A.M., Seth headed for Churchill Downs. He discussed strategy with Pincay and said that a filly named Althea was likely to take an early lead. Seth instructed Pincay to lay back and let this horse set the initial pace. A short time later, Swale was led into the paddock. As the crowds shouted, "Swale, Swale," he quietly waited to be saddled.

"He was cool and calm as could be," Seth says.

Just as Seth had predicted, Althea went right to the front. Pincay restrained Swale until the half-mile pole. Then Pincay made his move. Swale still had lots of power, and he quickly passed Althea. The entire race took two minutes and $2\frac{2}{5}$ seconds, and the black horse carrying Claiborne's yellow silks won by three and a quarter lengths.

In the winner's circle, Seth's mother accepted the gold trophy that Bull had always wanted. A blanket of roses was draped over Swale's neck. The blanket was later taken to Claiborne, and the roses were distributed to people who had helped raise the new champion. That night, Seth went with fifteen other people to a steakhouse in Louisville.

"We had a pretty good time," Seth says.

Over the days that followed, reporters and admirers filed by Swale's stall. A groom named Jimmy Reilly says, "He knew he was sort of a celebrity. He had his picture taken a lot, and he always had people looking at him." As Swale began training for the Preakness, he fooled his exercise rider and blew through a mile workout a bit too fast. Four days later, Swale breezed what was supposed to be a 49-second half-mile in just 46 seconds. He went into the Preakness tired, and he finished seventh.

"The number of his admirers dropped off," Reilly says.

For two or three days, Swale was off his feed. His eyes and coat were dull, and his muscles seemed sore. Stephens shipped Swale up to New York and kept the horse on light workouts. By the day of the Belmont, Swale's eyes were shining and his coat had a sheen. He went to the front of the pack and he stayed there, winning by four lengths.

"That showed everybody," Reilly says.

After the Belmont, Swale ate well and seemed to be full of bounce. He was not scheduled to race again until the fall, and he was exercised just enough to keep him fit and limber. Seth says, "He had proven himself, and he had a long summer to rest." On June 16, Seth stopped by Barn 3 at Belmont. He found Swale gazing out the back window of his stall. The horse then turned and faced Seth.

"He came over and yawned a couple, three times like this was the greatest life," Seth says.

Fifteen hours later, Woody Stephens called Seth in Kentucky and said that Swale was dead. While Swale was worth up to $50 million and was insured for around $15 million, the financial loss seemed to be of little concern to Seth. He says, "We don't do anything at Claiborne for the money. We just want good horses." Seth decided to bring Swale back to the farm for burial, and the Bourbon Lumber Company in Paris began building an eight-by-eight-by-three-foot coffin. Seth had the inside lined with satin the color of Claiborne's racing silks.

At 8:30 the following morning, a van carrying Swale arrived at Claiborne Farm. The van stopped in front of the training barn where Swale had first worn a saddle. An hour later, Swale was buried in a tree-shaded plot beside fifteen other great horses of Claiborne's past. Seth stood silent as the first shovelfuls of dirt hit the coffin. Then he turned and went back to the work of breeding and racing horses. ■

Photograph by Bill Strauss.

FROM RUSSIA WITH TALENT

VIOLINIST VIKTORIA MULLOVA'S BOLDEST STROKE • BY JOE KLEIN

On a blindingly hot summer afternoon, Viktoria Mullova ventured out onto her favorite street in all New York—Columbus Avenue—and faced a decision unlike any she'd had to make in her years as a violin prodigy in the Soviet Union, a decision that would be unimaginable to her father and mother and sisters left behind . . . and yet, one she'd been forced into frequently during the year since she had defected: where to have lunch.

"All these restaurants," she said.

The choices were bewildering, almost obscenely titillating, an endless expanse of cute cuisine. Pasta. Pizza. Hamburgers. Health food. Cuban. Chinese. Mexican. Japanese.

"Oooh, Japanese!" she said. "I would like that very much. You know, until I defected, I did not know that people ate raw fish. I still think it is odd."

She ordered tempura, and began to tell the story of her flight from the Soviet Union with her fiancé, the conductor Vakhtang Jordania, 41, and their adjustment to life in the West. Her English was good. She had been learning from books and tapes for years, preparing for her defection. The last book she'd read before leaving Moscow was *Gone With the Wind.*

The crisp formality of the Japanese restaurant suited Mullova, 23, who carried herself with a curious mixture of dignity and uncertainty. She had been schooled in composure—good nerves, she said, were as important for a concert violinist as good technique—but she was still young, awkwardly exploring a new language and culture, tall and almost spindly (as if she had not yet grown into her body). Her hands were remarkable: very narrow, with long spidery fingers. The fingertips of her left hand—the hand that pressed the strings—were round and flattened calluses, like tiny elevator buttons. Since the age of five, she had practiced no fewer than three hours each day, sometimes as many as six, and now, after thousands of hours with the instrument pressed beneath her chin, there was a slight discoloration that ran the length of her left jaw. Her eyes were deep brown—alert, intelligent, impenetrable.

1982: *Jordania and Mullova perform in Russia.*

"The hardest thing I've had to learn in America is how to be open," she said, adding with a smile, "I am practicing it now. I spent my life in the Soviet Union so tightly controlled. Everyone always thought I was very cross. I never smiled. Any wrong words would jeopardize my career."

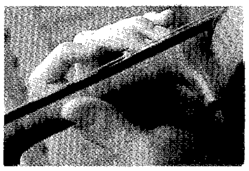
The first Americans she'd met had been a revelation. They were musicians entered in the Sibelius Competition in Helsinki in 1980, and then in the Tchaikovsky Competition in Moscow in 1982 (Mullova took first prize in both). She was amazed by their informality. "They were . . . like *this,*" she said, pretending to flip her leg over the arm of her chair. "You see what I mean? They laughed, they joked, they said just what they were thinking. I never met people like this before."

They were free.

She had thought that once she crossed the border she would be like that, too, a butterfly bursting from a cocoon, but freedom proved more confusing than expected, especially for her fiancé. Vakhtang Jordania had been well respected in the Soviet Union. He was musical director of the Kharkov Sym-

1984: *"It would not have been hard for me to defect," said Mullova. "But for us to get out together—it was one chance in a million."*

Photographed by Don Hamerman.



PRODIGY: *Mullova seems headed for the sort of immediate financial success that only a very few classical musicians enjoy at such a young age.*

phony in the Ukraine, and performed as many as 100 concerts throughout Russia each year; he had made records and conducted the music for films (including Akira Kurosawa's *Dersu Uzala*). He had the title of "people's artist." But it had been nearly impossible for him to find work in the West. Meanwhile, Mullova had performed a triumphant series of recitals across the United States.

"She's the miracle girl of all time," said her manager, Harold Shaw. "This is a tough business. Usually, you have to book appearances two years in advance. Viktoria just walked in and was able to have twenty recitals on only a few months' notice. Next year, which will be her first real season in the West, she'll have between 50 and 60 concert dates."

Since she'll be making around $7,500 per appearance, Mullova seems headed for the sort of immediate financial success that only certain athletes, actors, and rock stars—and a very few classical musicians—enjoy at such a young age, which is just how she imagined it would be. "In Russia, everyone thinks that everyone in the West is successful," she said. "Among musicians, there is always gossip about the triumphs of the defectors. So it was very surprising for me that this did not happen for Vakhtang.

"But there has never been a moment when we regretted coming to live here. Vakhtang says he would rather be a failure and free than be successful back there," she said. "You cannot understand how *lucky* we are to be here! It would not have been hard for me to defect myself, but for us to get out together—it was one chance in a million. It is incredible that we could have fooled them so."

THE BORDER ITSELF WAS SOMEthing of an anticlimax. It was a wooded area. There was a river, a bridge but no border guards, not even a Customs inspector. Viktoria Mullova and Vakhtang Jordania simply crossed from Finland to Sweden in a Finnish taxi. She was wearing a plaid shirt and jeans; he, a gray business suit. They had left all their possessions at the hotel in the small town of Kuusamo, except for two violin bows she could not part with; she carried them across in a plastic shopping bag. The next day, the Finnish press would have front-page photographs of her violin—a 250-year-old Stradivarius, lent to her from the Russian state collection—abandoned on her hotel bed. There would also be photographs of Irina Zakharova, their official companion from the Ministry of Culture, whom they had hoodwinked.

It was late afternoon, July 2, 1983, when they crossed the border. They had spent two years planning, dreaming—and *finagling*—for that moment.

At five: *"This was never a hobby."*

"Of course, we were very happy then," said Jordania a year later, safe in their Upper West Side apartment, smoking a Winston, struggling a bit with the English. "But we know—knew—we are in great danger still. In Stockholm, there is many K.G.B."

"The American Embassy was closed when we got there," Mullova said, flipping through an album of photos taken during their first week of freedom. "It was Sunday. They told us the embassy would be closed the next day, too, July 4—Independence Day. We could not request asylum until July 5. We were very frightened. The Stockholm police told us to stay off the streets, stay in a hotel until the embassy opens. They gave us disguises. Look."

There is a picture of the two of them wearing absurd, blond Harpo Marx wigs, reluctant guests at a costume party. "It is funny now," she said, "but not then. The *chances* we took!"

The idea of defecting had first been raised by Jordania in 1981, several months after Mullova won the Sibelius Competition. She seemed a favorite then to win the Tchaikovsky, the world's most prestigious competition, as well. "I knew she would win," Jordania said, "and I knew what would happen after she won. You see, I won the Herbert von Karajan Conducting Competition in West Berlin in 1971, and the Ministry of Culture would not let me accept invitations outside Russia for many years. People forgot about me in the West."

That the Soviet bureaucracy had purposely stunted his career rankled and festered over time, especially as the invitations to perform overseas tapered off. The lost promise of his career seemed especially vivid in June 1980, when the Ministry of Culture asked that he use a young violinist preparing for the Sibelius Competition as a soloist with the Kharkov Symphony. "They told me only that she was very young and very talented," Jordania recalled. "From the very first notes, I knew that she played big, like a great musician. We practiced in the afternoon and gave the concert that night. We have been together ever since."

Jordania asked Mullova to spend the summer with him at the Black Sea. "Of course, I agreed," she said. "He was very comfortable to be with." In the fall, he left his wife and two children.

MULLOVA HAD LED A VERY cloistered life to that point. When she was four, her father, an engineer, would accompany her to violin lessons and then sit with her as she practiced. "He was not a musician, but he would get instructions from my teachers and then make sure that my fingering was correct," Mullova recalled. "He would give up business trips in order to stay with me. This was never a hobby. From the age of five, I knew that I was going to be a professional."

At nine, she was accepted at the elite Central Music School in Moscow. "I would wake up very early to practice before I took the train to school. I got very little sleep," she said. "But that is good for a musician. If you eat or sleep well, you will become too satisfied."

The training was intense, unremitting, the expectations extraordinarily high. When she was sent to Poland for the Wieniawski Competition at sixteen, nothing less than national honor was at stake, and no one seemed particularly surprised when she won. Afterward, she began the final phase of her training at the Moscow Conservatory with Leonid

Kogan, the great violinist, as her teacher.

Actually, that was not the final phase of her training. Jordania had much to teach her, too, about the diplomatic and political vagaries of the music world. "After she won the Sibelius," he said, "I take her with me on tour, and we have many concerts. For seven months, she learns new concertos—Mozart, Beethoven, Paganini, Haydn, Brahms, Bach. She played more concerts than anyone. The other young musicians were very jealous."

They were especially jealous after Mullova played with the State Orchestra at the Bolshoi Hall in Moscow, in February 1981. "It was an unscheduled performance," Mullova said mischievously. "Vakhtang was guest conductor. There was to be a piano soloist. That evening, we went to the hall and found that the pianist was ill and could not play. The manager of the State Orchestra said, 'Vakhtang, what shall we do?' And Vakhtang said, 'Here is your soloist. She will play Mozart.' "

Even though Mullova had just won the Sibelius Competition, the manager of arguably the finest orchestra in Russia had no idea who she was. "He was a bureaucrat like *this*," Mullova said, tapping her wood dining-room table. "Stupid. Like wood."

The manager finally agreed. "That night, we played like a dream," Mullova recalled. "We made no mistakes. The audience gave an ovation."

The next day, though, officials complained to Jordania: "How could you allow a girl *from the street* to come in and play with the State Orchestra?"

"You see how they are," he said to her later. "It didn't matter *how* you played. Just that you were unknown. Do you really want to put your career in the hands of people like that?"

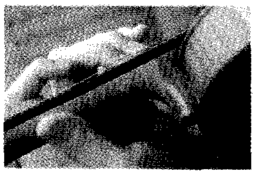
And so the issue was raised. Defection soon became their prime topic of conversation—but only when they were outdoors, taking long walks. It was never discussed indoors, where microphones might be hidden. It was never discussed with family or friends. In fact, it was little more than a fantasy: How would they ever be able to get out together?

Meal ticket: *"The temptations were everywhere. I would think, 'Maybe I'll practice later; I'll watch a movie on the video machine.' "*

THE TCHAIKOVSKY COMPETITION has been held every four years since 1958. Although there have been occasional embarrassments, most notably Van Cliburn's victory in the 1958 piano competition, the predominantly Russian judges ensure that the Tchaikovsky is usually a quadrennial demonstration of Soviet vocal, piano, violin, and cello superiority. In 1982, a Western film crew was on hand to make a documentary about the competition, and since she could speak English, Mullova was the only Russian interviewed. Dressed in an improbable Eagles T-shirt and jeans, she said, "If I win the competition, I'd like to play all over the world!"

She did not win the competition outright, but shared the gold medal with Sergei Stadler, whom she had defeated in Finland a year earlier. In the documentary (which was broadcast here on cable television), Mullova can be seen performing in the finals in 100-degree heat at Bolshoi Hall, sweat matting her hair, but still calm and in complete control. The violin and bow seem almost extensions of her arms, elongating them, making her appear heronlike in her simple white dress. She stands very erect, her face impassive, almost severe; every movement is assured, magisterial. When she finishes, the audience erupts. She acknowledges the applause with a demure curtsy and a brief, almost imperceptible flicker of a smile.

After she won, her reward, as Vakhtang had predicted, was enforced obscurity. She was still a student at the Moscow Conservatory. The official line was that she had to finish her studies before being allowed to tour extensively. She was given a trip to the Philippines, but only because Imelda Marcos had attended the competition and invited



SECRETS: *They told no one that they might leave. "My mother knew Vakhtang could not play piano," said Viktoria. "She might mention this to a friend."*

her personally. A multitude of other invitations were rejected or ignored. For a time, it seemed she might go to Brazil, but Goskoncert (the management arm of the Ministry of Culture) "forgot" to send a telegram responding to the invitation. She was allowed to play occasional recitals at small halls in the provinces. "They didn't even give me the apartment they promised when I won," she said.

The grapevine at Goskoncert is apparently elaborate and rather Byzantine. Mullova heard constant rumors of tours and recitals planned for her. She pestered the bureaucrats for news, and finally, in February of 1983, she was told that a recital in Helsinki was scheduled for late June. "You will have to find another pianist to accompany you, though," said the Goskoncert official, a woman Mullova didn't know. Her pianist was Mikhail Banck, a former bureaucratic favorite who had been allowed to travel to 55 countries . . . but now, suddenly, his traveling days were over.

"Why?" Mullova asked.

"Because," the official explained, and then asked if she had any recommendations for a replacement.

"Did you mention me?" Vakhtang asked later, when Viktoria told him what had happened.

"You! You can't play piano."

"They don't know that," Jordania said. "Go back there and tell them that we've been playing together all the time at home, that we have an extensive repertoire including Soviet composers."

Homework: *In their small West Side place, Jordania and Mullova plot their future.*

Mullova did, but the bureaucrat seemed skeptical. "He's a conductor, isn't he?"

"But a wonderful pianist too," she insisted. Vakhtang hadn't played the piano seriously in twenty years.

"We'll see," the official said.

It was, once again, a rather farfetched scenario. The ministry had an unwritten rule against allowing husbands and wives out of the country simultaneously; Mullova and Jordania weren't married, but their living arrangements were well known. There was also the probability that some bureaucrat would find out that Vakhtang couldn't play the piano, and finally, there was his historic inability to get permission to go abroad.

THE SIMPLE ACT OF INFORMING the Kharkov branch of the Ministry of Culture that Jordania *had* been invited to Finland seemed to take forever. Goskoncert, in Moscow, sent a telegram to the Ministry of Culture office in Kiev, capital of the Ukraine. A week passed. The Ministry of Culture in the Ukraine bestirred itself and sent a telegram to its district office in Kharkov: "Will Vakhtang Jordania be free for an appearance in Helsinki on June 28?"

Jordania was ecstatic when he saw how the telegram was worded: There was no mention of the piano or Mullova. "In Kharkov, they knew I couldn't play the piano," Jordania said. "Different words, and our plans would have been finished."

Several weeks passed. The Ministry of Culture in Kharkov sent a telegram to Kiev, which in turn sent word to Moscow: Yes, Jordania would be available.

It was now mid-March, and they still faced the greatest obstacle of all: K.G.B. approval for Vakhtang.

Two clearances would be required: from the Kharkov K.G.B., and then from Moscow. For three months, there was no word from Kharkov. Mullova and Jordania went ahead with their plans on the slim chance that approval would be granted. He practiced the piano; she studied English. They told no one that they might go to Finland. "If my mother knew that Vakhtang and I were going together," Mullova said, "she would have been . . . suspicious. She knew he could not play the piano. She might mention this to a friend, and the friend . . . who knows?"

Throughout April and May, Jordania made discreet pleas and inquiries to friends with K.G.B. connections about his chances. Over the years, he had become a master at manipulating the Soviet system to get what he needed for his orchestra, and now he pulled every string, stroked every contact, called in every debt . . . but by early June, there was still no word from the K.G.B.

There was, however, one string left to be pulled.

Tikhon Khrennikov, the head of the Union of Composers, is the consummate Soviet bureaucrat. He was appointed supreme arbiter of musical taste in Russia by Stalin in 1948, and had managed to survive Khrushchev, Brezhnev, and Andropov—perhaps the only high-ranking official to do so. It was said that he had led the forces of darkness against Prokofiev, Shostakovich, and other, less-famous composers who showed the slightest spark of creativity. His own ponderous, hortative works were as attractive as Soviet clothing. "He is a terrible composer," Vakhtang said.

But powerful. Jordania, no fool, had never failed to include Khrennikov in his orchestra's repertoire; indeed, six months earlier he had offered to perform an all-Khrennikov program. "He was too busy to come and play the piano concerto himself," Jordania recalled, "but he was very grateful that Viktoria was performing his violin concerto throughout the Soviet Union. He was always happy to see us."

In June, Mullova called Khrennikov. "I visited him in his office and was very friendly," she said. "I told him we were about to leave for Finland, and we were planning to play one of his pieces—it would be *featured,* a debut outside the Soviet Union. But we were having a small problem with the bureaucracy, the K.G.B. in Kharkov was moving slowly."

K.G.B. approval was granted the next day.

A WEEK BEFORE THEIR DEparture, Viktoria's mother found out about the trip. "Since when does Vakhtang play the piano?" she asked. "I would like to hear you play."

They gave a farewell recital for Mullova's family. "Vakhtang could play acceptably by then," Viktoria recalled. "No one suspected anything. It was difficult saying good-bye, pretending that I would see them again in a few weeks, knowing that I'd probably never see them again. They came to the train station to see us off."

On June 28, Mullova and Jordania crossed into Finland. The same day, they performed in Helsinki. The reviews were rather bad. "Several reviewers wondered why I'd picked such an undistinguished pianist," Mullova said.

"They were the best reviews I've ever received," Jordania added, laughing.

The reviews gave him an excuse to begin working on Irina Zakharova, the middle-aged woman assigned—by Goskoncert and, they assumed, the K.G.B.—to keep track of them. "I told her that Vika was very depressed by the reviews," Jordania said, "and very temperamental in any case, a real artist. I told her that it would be very bad to disturb Vika late at night or early in the morning."

Mullova pretended to be morose and stayed in her hotel room. "The K.G.B. woman was suspicious," she said. "She asked me why I hadn't bought jeans or anything. One day, I had to do a newspaper interview, and the reporter asked me about all the defectors and if I'd ever leave Russia. I said, 'Don't be stupid! I love my country.' "

On July 1, they left Helsinki for Kuusamo, a small town in the north of Finland, and their second recital.

On July 2, Irina Zakharova told Mullova and Jordania that a special sightseeing excursion had been arranged for them. Mullova refused to go. Jordania shrugged, as if to say, "What can you do about artists?"

"Then I said to her, 'But it's a shame that you should miss this wonderful trip because of us,' " Mullova said, "and she decided to *go.* Poor woman! She wasn't venal like some of the K.G.B., just stupid . . . and she's probably had to pay for letting us out of her sight. Anyway, we took the taxi to Sweden that afternoon. It was a three-hour ride."

On July 5, the American Embassy in Stockholm was surrounded by journalists eager to get a look at the latest defectors from Russia. Neither Vakhtang nor Viktoria had experienced such a horde before, and they were scared. The Stockholm police had warned that K.G.B. agents often liked to masquerade as reporters. "It was very frightening the first few days," Mullova said. "I kept thinking about Aleksandr Godunov's wife, the ballerina Lyudmila Vlasova, who was kidnapped by the K.G.B. in New York after she had defected. They drugged her and put her on a plane back to Moscow. It could happen so easily. A quick needle . . . "

For the next week, in Stockholm, New York, and Washington, they were besieged by the media. Viktoria was terrified each time she got off a plane and had to push her way through a crush of photographers and camera crews; she and Vakhtang were tongue-tied at the press conferences arranged for them, and in Washington had to be bailed out by Mstislav Rostropovich, the conductor (and an old acquaintance of Vakhtang's), who saw the reporters leading them toward an "admission" that they had come west to get rich, and not for artistic freedom. Various agents, managers, publicists, and hucksters offered their services; Rostropovich steered Mullova and Jordania to Harold Shaw, who had sent an early telegram offering to represent them. Viktoria appeared on *Good Morning America* in a state of terror and never smiled. A full-color photo of the two of them smiling appeared on the cover of *USA Today.* It was madness.

And then, just as quickly, it was over. The media, like a fast-moving, furious little thundersquall, went off to cover other stories. Mullova and Jordania found themselves in the capable hands of Sasha Chavchavadze, a representative of the Tolstoy Foundation, which was sponsoring the couple in America. She found a place for them to stay in Virginia. They were exhausted and still in shock—but also, *in America.* They received a crash course in the customs of the country from Sasha and her half-sister, Katya (who spoke so quickly they couldn't understand a thing she said).

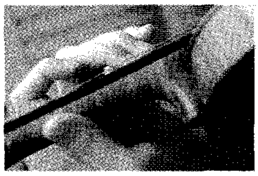
"It was one of the most memorable experiences of my life," said Sasha Chavchavadze. "For nearly a month, I was totally immersed in these people, introducing them to things like supermarkets and seafood restaurants, appliances, automobiles, television."

Feeding frenzy: *The variety in America has been a revelation.*

Their reaction, more often than not, was numb shock. Sasha and Katya brought Viktoria and Vakhtang to the most spectacular supermarket they could find, a huge suburban Safeway. "I could not buy anything. There was just too much," Mullova recalled. "I wanted them to see that I'd been studying American expressions and so I asked, 'Where's the junk food?' They thought that was very funny. But the most incredible thing was not the abundance—we had heard stories about that—but the *colors.* We don't have very good colors in the Soviet Union . . . and there, in the store, there was color everywhere."

"More amazing to me than the supermarket," said Jordania, "were the fruit stands everywhere in Washington and New York. You can get tomatoes in the middle of winter. In Russia, we would get them once a year. Sometimes, you know, I would be eating a piece of fruit, and I would stop. I could not finish, thinking of my two children back in the Soviet Union. It is so sad for me that they will never have this, too."

Viktoria found that she was surprised by quieter things. She hadn't expected that there would be woods in America.



IN AMERICA: *She worried constantly about losing her freedom. "For the first month, I had nightmares," Mullova said. "One night, I woke up screaming."*

"I thought it would all be crowded and polluted," she said, "but there were so many different trees and flowers and birds, and the birds made so much noise. They sang so. I thought to myself, 'Here, even the birds are free!' "

The idea that she might lose her newly won freedom remained a constant worry. "For the first month, every night, I had nightmares," she said. "I dreamed that I am back in Moscow, trapped. One night, I woke up screaming. I was convinced the K.G.B. was snooping around outside. I sent Vakhtang out to see. It was only a dog."

They spent the summer in Washington but soon realized that New York was the center of the classical-music world in America and a better place for them to live. Harold Shaw had already arranged a series of fall recitals for Viktoria; Vakhtang, disappointed that there was no immediate work for him, was beginning to feel antsy.

MARK LOFTIN, BUSINESS manager of the Harold Shaw agency, greeted Mullova and Jordania when they arrived at La Guardia Airport. "I had rented a car and wanted to show them something of the city before the business meeting we had planned," Loftin recalled. "My plan was to drive them down Fifth Avenue, show them the stores. I remember pointing out Cartier, Saks, Gucci. . . . It had no impact on them at all. They simply didn't understand what these stores *were*. They were very quiet, almost severe. I decided to try a different strategy and took them down to the Battery and showed them the Statue of Liberty. *That* got a reaction. Viktoria said, 'Stop the car!' They had me take their picture with the statue in the background."

It became Loftin's job to instruct them in the arcane rituals of life in New York: finding an apartment, opening a bank account, getting credit cards, buying furniture and appliances. It was as if he were dealing with Martians. "You have to understand," he said, "these people had no idea what a *check* was. Viktoria expected that you could just walk into a bank and get the money for a house, any house, with no collateral."

Mullova laughed when she remembered her early experiences. "I could not understand why you could get a loan to pay for one kind of apartment, a co-op, and not for another, a rental. You know, I *still* don't."

An apartment was found: a small, almost Soviet ("But much nicer, much lighter," Mullova insisted) studio near Lincoln Center. It soon was filled with credit-card purchases: an elaborate stereo system, a videocassette recorder and color television, a coffee machine.

"Viktoria seems so mature, especially when she is playing, but there's still an adolescent quality to her," Loftin said. "Did you notice all the junk she's collected in her apartment? She's an inveterate collector of doodads, carnival-midway stuff. One time I visited them, and she said, 'Mark, you must see this!' and dragged me into a closet: It was a plastic skull that glowed in the dark."

This was endearing, to be sure, but a source of some concern as well. Loftin worried that Mullova might become so wrapped up in all these *things* that she'd forget what her meal ticket was. "It's true that I lost my discipline for a while," Mullova admitted. "The temptations were everywhere. I would think, 'Maybe I'll practice later; I'll watch a movie on the video machine now.' Eventually, I remembered I did not come west for a videocassette or stereo, but to *perform*."

Her debut performance came on September 18, a recital with pianist Jonathan Feldman at Roy Thomson Hall in Toronto. The critical reaction was ecstatic. The *Globe and Mail* predicted she would be "potentially the biggest violin sensation of the 1983–84 season."

Mullova continued on, performing a hastily arranged series of recitals across the United States. She triumphed in Chicago, in California, and later at the 92nd Street Y. "She plays the violin dazzlingly well," wrote Donal Henahan in the New York *Times*. He went on to quibble with the austerity of her performance. "There is a Russian style of violin playing that takes this technically immaculate but poker-faced approach to music. . . . Perhaps . . . at her age she is still more excited by technical challenges than interpretative ones. . . . She will bear further hearing, that is certain."

The reviews enabled Harold Shaw to prepare a more impressive series of appearances for Mullova in 1984–85 and after, including a tour of Japan with Seiji Ozawa, a music cruise with Rostropovich, and solo performances with such orchestras as the Philadelphia and Milwaukee symphonies.

Meanwhile, Vakhtang languished.

It was far easier for Harold Shaw to arrange a series of recitals for Mullova than to produce a symphony orchestra for Jordania to conduct. All Viktoria needed was an empty hall, a violin, and a piano accompanist; the fact that she was young, attractive, and a recent Tchaikovsky winner who had defected certainly didn't hurt. "But there is a long list of excellent young conductors waiting to make guest appearances," said Mark Loftin. Shaw *was* able to arrange a Carnegie Hall debut for Jordania in November, conducting the American Symphony Orchestra as a last-minute replacement. Bernard Holland, reviewing the concert in the New York *Times*, was more charitable than impressed: "There was much amiss. . . . But one wonders how much this had to do with conductorial skill and how much with the nature of the American Symphony."

Two months later, Jordania appeared with the Alabama Symphony Orchestra in Birmingham, and a few months after that, in a master class for conductors in Philadelphia. For a man who often gave 100 concerts a year in the Soviet Union, this seemed hardly any work at all.

VAKHTANG TRIED TO KEEP busy. He read new scores, studied English, did push-ups to keep his arms in shape, but he also moped and wandered about the city and grew nostalgic for his boyhood home of Tbilisi, his children, and his lost orchestra. Sometimes he could be found at a Georgian restaurant on the Upper East Side called Kavkasia (according to friends, Viktoria didn't share this nostalgia at all). Sometimes he would reminisce about the Kharkov Symphony. "They were bandits before I arrived; they played like outlaws," he would say. "But we came to an understanding very quickly. I miss them very, very much. I would give anything to have them here."

It was especially difficult when Viktoria was on the road. Occasionally, he would go to the movies. He saw *Moscow on the Hudson* and was angered that a situation he considered serious business—defecting, leaving home—would be treated humorously. "Sometimes, yes, I would be very depressed," he said. "But then I would go to the newsstand and buy a copy of *Novoye Russkoye Slovo*, and read about what was happening in the Soviet Union, and I would feel happy not to be there. Never, never, *never*—not for a moment—have I wanted to go back. I would like to work more, but I get great satisfaction from

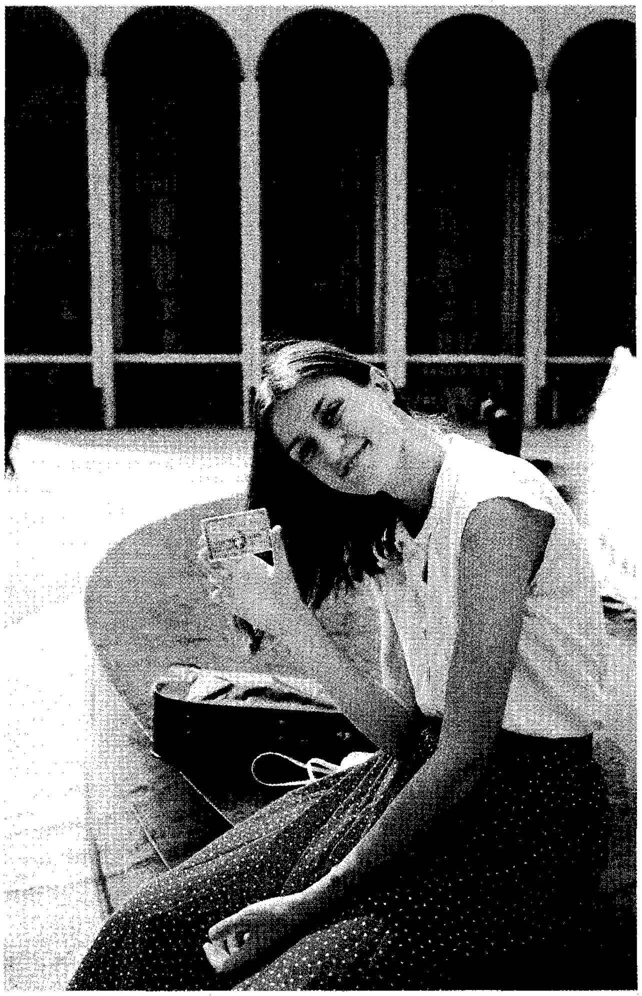
Viktoria's success. I feel that I helped to raise her up."

One senses, though, that there is a good deal of unspoken anger and frustration over the situation. Viktoria, in particular, seems *impatient*—it is a prima donna's impatience—with the West's inability to provide Vakhtang with the fame and success that are, she believes, his due. "It worries me," said a friend. "They've had an easy time of it. She was an immediate success: They don't understand how lucky that was. People like to do things for them ... and they seem, on some level, to *expect* these things to be done. They continue to have this fantasy vision of life in the West ... and I think there's a built-in betrayal in that attitude: Sooner or later, they're going to be disappointed. I hope they don't grow too bitter when reality sets in. But then, for all we know, reality may have set in already."

THERE *is* A DECIDEDLY Soviet unwillingness to be candid on unpleasant subjects, as if the merest criticism would result in dire consequences. Of course, on some issues their guardedness is justified: questions about their families back in the Soviet Union, for example. Viktoria keeps in touch with her family by phone and mail, but doesn't tell them very much about life here. "They have so little," she said. "Why make them feel worse?" She says that her family was not pleased by her defection; it was an embarrassment and quite possibly a source of hardship as well.

They are also quite reluctant to speak ill of the United States. They claim not to be worried by crime ("It is not bad in our neighborhood," she said); they seem to exist in a dream Manhattan populated by helpful shopkeepers, friendly neighbors, and polite cabdrivers. This may be, in part, because they don't get out too much. They seem to have adopted a cautious social style, staying close to home, steering clear of both Russian-émigré and classical-music circles. They spend a lot of time watching movies on their new video machine—*Sleuth* and *The Graduate* are recent favorites. When they do venture out into the city, it's usually to hear music, especially jazz, performed. "I had many jazz records in Russia, but I never went to a concert," Vakhtang said. Since coming to New York, he and Viktoria have developed a passion for Brazilian music. "We saw the Brazilian program at the Kool Jazz Festival, and we've been to S.O.B.'s, the nightclub, three times," Viktoria said.

They've been far more aggressive about exploring Western culture than about getting to know Westerners themselves, though. "We haven't made very many friends," Mullova admitted. "It is something we are still learning how to do—trust people."



Getting credit: *The trappings of success came quickly.*

They continue to insist that America will have the answer to all their problems: "Publicity," a magic balm as powerful as penicillin, will help to fill Vakhtang's schedule with choice assignments. It is difficult to tell whether they actually believe all this or are just being polite. In any case, they don't seem to have come to grips yet with the fact that the vaunted American freedoms include not just life, liberty, and the pursuit of happiness but also the freedom to fail.

AND, IT SEEMS, THEIR LUCK will continue to hold—at least for the immediate future.

On June 8, the fourth anniversary of her meeting Vakhtang, Viktoria received a phone call from the office of their publicist, Agnes Bruneau: Yehudi Menuhin, who had been scheduled to tour Australia in July, conducting and soloing with the Australian Chamber Orchestra, had been forced to cancel. The Australians wanted Viktoria to replace him as violin soloist.

"But who will conduct?"

"Vakhtang, of course."

Vakhtang's dark eyes filled with tears when he heard the news. "What a wonderful anniversary present!" he said. "Now I'll be able to buy my own set of tails. *No more rentals!*"

Later that morning, Vakhtang took a taxi to Agnes Bruneau's crowded little West End Avenue office to get a better sense of the itinerary. There would be eight concerts and three recitals.

The program would include familiar pieces by Bach, Mozart, and Beethoven, but also a premiere by an Australian composer named Brophy, a piece called *Orfeo.*

"Can you get a score of this *Orfeo,*" he asked Bruneau, "and also the Bach Concerto for two violins in H-flat?"

"*B*-flat," Agnes laughed.

"Oh, yes, of course," Jordania said. He seemed to grow in confidence by the moment. He was thinking now, he said, about the shape of the program. Wasn't it odd, he wondered, to start with a serious violin concerto? "Would it be possible," he asked, hesitantly, "maybe to begin the program with the overture from *The Marriage of Figaro*? It's short, but it sets a mood . . . a better structure to the program, perhaps?"

"That sounds like a good idea," Bruneau said. "I'll check on it."

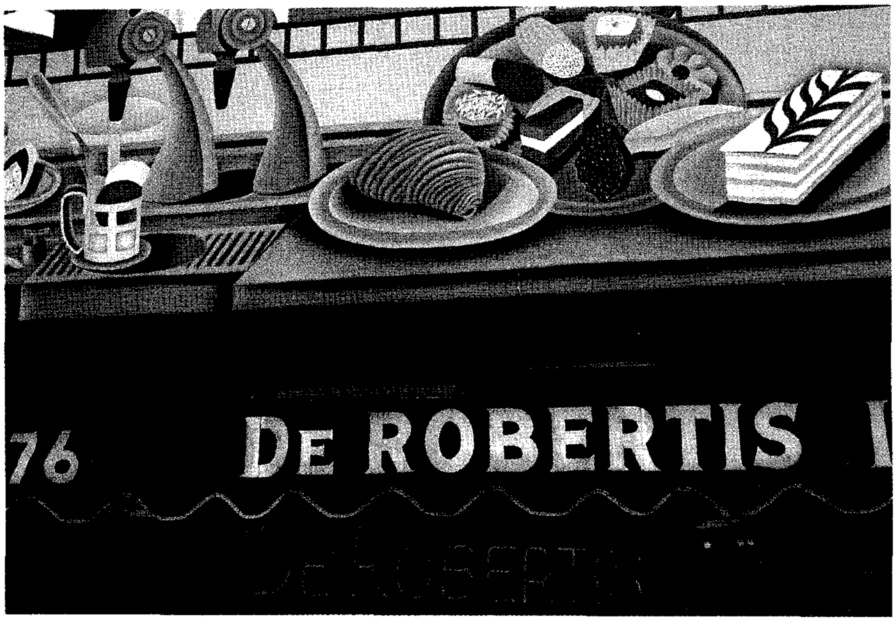
Jordania, growing bolder still, luxuriating in the realization that he would not have to include Khrennikov or worry about offending some bureaucrat, began to make other suggestions. "Do you know how this piece by Brophy ends?" he asked. "If it ends quietly, we could finish the program with Boccherini's minuet—that would be a nice surprise for the audience!"

Bruneau laughed. "What a splendid idea!"

"Ah, my hands are itching for a baton," Jordania said, and, lifting his arms, narrowing his eyes, staring off in the middle distance—far away from Russia and America—he imagined a chamber orchestra and began to conduct the symphony of his mind. ■

SHOPPING THE EAST VILLAGE

BY LINDA DYETT



The charm of an old café: *De Robertis Pasticceria (opposite) is for lingering.*

“EAST VILLAGE STYLE” HAS come to mean a uniform—a large, secondhand man’s overcoat worn over a vintage gabardine shirt and baggy old pleated pants, accessorized with a flat fedora or a beret, or maybe a brimmed sailor’s cap and wide boots. This is an androgynous pastiche of immigrants’ dress, with traces of Dutch-sailor chic. “It’s as interesting as possible without looking too tidy or overdressed,” says Pilar Limosner.

Limosner is one of a number of designers making a name for themselves in the East Village, to which they’ve gravitated for affordable workshop space. Some sell their wares wholesale to uptown stores, and some have started retail businesses—tiny shops exuding fresh ideas. All of these designers say they’re influenced by the enormous energy and creativity they find in the community. And that’s clearly reflected in their styles, which are not clone designs, but rather a new New York couture—at prices far lower than *haute* fashion’s.

These aren’t the only unique shops on the Lower East Side. The area from 14th Street to Houston Street, from Third Avenue and the Bowery to Avenue B, is a bastion of small, independent businesses—Italian groceries, Ukrainian meat markets, pirogen-makers, retro-fifties-antiques dealers, marvelous specialty booksellers. Many of them have thrived there for close to a century, catering to neighborhood needs, offering top value for money. They hang on, almost miraculously, in a neighborhood under siege by speculators.

The most trafficked section of the East Village is St. Marks Place, the major cross street, where the landlords have staked their greediest claims. The few old businesses that survive look like time warps in some mutant future world.

Farther east, wide, spacious First Avenue has changed little over the years. The grand old victuallers, spice shops, fishmongers, pickle dens, and strudel depots still flourish there, often in buildings the shopkeepers own. Like the wares, the prices remain old-fashioned.

It’s in the terrain near Tompkins Square Park (which is between Avenues A and B) that the visionary new shops—the postmodern antiques dealers and cutting-edge clothing boutiques—have opened. Side-street rents haven’t yet skyrocketed in that sector. But they undoubtedly will. Though the Lower East Side gentrification scenario isn’t moving quite according to plan—community resistance is strong—many of the small, independent shops (both old and new) are in danger of disappearing.

I’ve visited numerous shops on the Lower East Side and have chosen to review those with the best products and services—the tastiest foods and the most intriguing clothes and furnishings. The food vendors I include stock the widest selections or the most unusual dishes. The clothing stores are simply the ones I prefer. The other businesses I’ve reviewed—bookshops, a florist, and a hairdresser—offer a standard of goods and services rarely found elsewhere. Many of these stores keep late hours and don’t accept credit cards. A few accept checks, but cash on the line is greatly welcome.

Photographed by Ted Hardin

TIME WARP: *At the intersection of First Avenue and 11th Street is a trio of peerless European bakeries, two of them opened over 80 years ago, where you may savor the pastries and the neighborhood.*

FOOD

Once upon a time in heaven, I feel certain, there was a powwow of divine bakers and patisserie chefs who were practiced not only in leavening dough but in lightening life's sorrows too. They decided to help compensate the downtrodden of the Lower East Side by rewarding them with sweet confections. So they dispatched their keenest talents here, and they've been much loved, cherished, and frenetically patronized ever since. The intersection of First Avenue and 11th Street has been particularly blessed. Hovering on it or nearby is a trio of peerless European bakeries.

Heading upscale: *Maria and Sal Ferrante and their son, Erasmo, at Maria's.*

Veniero's, just west of First Avenue, looks like a late-fifties combination coffee bar and *pasticceria*—the kind you'd find in every town in Italy: amber-tinted fluorescent lighting, mirrored walls, ornate chrome espresso machine (with a Winged Victory at the top)—the whole pervaded with the scents of lemon and cinnamon and the sound of frothing cappuccino.

The old tile floor is the only remnant of the past. Changes, both in baked goods and décor, have been carefully wrought over the years, the 90 years, Veniero's has been in existence. It's still owned and managed by its founders' family—immigrants from Sorrento who imported their own bakers—and the fifteen who staff the kitchen today are still trained in old-world techniques.

They produce excellent, tart cuccidati, rings of cookie dough studded with red-wine-marinated Turkish figs, toasted almonds, and filberts ($4.95 a pound); zuppa inglese, layers of vanilla and chocolate cream interspersed with cherries and covered with whipped cream ($3 a pound); and other traditional Italian specialties. The mainstays are the individual pastries in regular size (60 cents to $1.50 each) and miniature size ($4.25 a pound)—the cannoli, napoleons, and crullerlike, deep-fried zeppole and sfogliatelle. But truth to tell, these pastries, meant to be consumed with a cup of coffee, never taste as good as they look. I for one favor the plain ricotta cheesecake ($3 a pound).

And I admit a preference for the *non*-Italian pastries, which, president Frank Zerilli explains, are now baked to accommodate contemporary tastes. The chocolate-velvet-mousse cake, the almond and Sacher tortes, the truffle cake with chocolate cream—all are state-of-the-art confections ($1.25 a slice), as are the butter cookies ($4.95 a pound), especially the vanilla ones topped with squirts of fudge. Veniero's also bakes scrumptious wedding and birthday cakes (seven to fifteen inches, $6 to $45).

Veniero's (342 East 11th Street; 674-4415). Open Sunday through Thursday 8 a.m. to midnight, Fridays and Saturdays till 1 a.m.

Literally yards to the southeast lies **De Robertis,** another *pasticceria* offering much the same fare. As at Veniero's, everything is baked on the premises, and the owner, John De Robertis, assures me the ingredients are fresh and natural—with one exception: saccharin-sweetened, salt-free diet cookies. In chocolate-chip, apricot, chocolate-swirl, and chocolate-covered-coconut flavors ($6 a pound), they are unquestionably the best diet cookies around.

Except for this one concession to contemporary food culture, De Robertis has remained astonishingly unchanged in its eight decades on the Lower East Side. The 1907 tiled floors and walls, touched with gold mosaic, remain intact. The huge old showcases display fancy boxes of Perugina chocolates and jars of anise sugar ($2.25 for nine ounces).

The café in the back is the ideal spot to sit and savor the pastries and the neighborhood. Old-timers come here. So do local businessmen, post-punkers, high-school kids doing their homework, and sweethearts on a date. When I'm at a loss for words, I stop by and always lose my writer's block over cappuccino ($1.25), served in a tall cup, and a sprinkle-covered, quick-energy tartufo—a rum-and-chocolate-flavored sponge-cake ball (90 cents). I can also recommend the giardone, oblongs of biscuit dough and chocolate or vanilla cannoli cream ($1), as well as the hazelnut cookies ($6 a pound).

Do the pastries taste slightly sweeter in this ambience? Is the cream a fraction denser, the espresso slightly richer (beans sell for $4.95 a pound), than Veniero's? Savants of both bakeries say there's little difference. But De Robertis's atmosphere, if not its concoctions, is more strictly traditional.

De Robertis Pasticceria (176 First Avenue, near 11th Street; 674-7137). Open Sunday through Thursday 9 a.m. to midnight, Fridays and Saturdays till 1 a.m.

You get spoiled silly having these two confectionery heavens in such close proximity. Before you know it, your demands become outrageous. Your taste buds cry out for something even richer, something—aah—Austro-Germanic, like the fare at the

Black Forest, approximately equidistant from Veniero's and De Robertis.

Peter Fuss, the Austrian proprietor and pastry chef, trained in Switzerland, where the culinary instruction is supposed to be the most exacting, and his confections seem amalgams of the sweetest Western European ideas about desserts—heavy on the chocolate, butter, and sugar; lots of layer constructions; a way with almond paste.

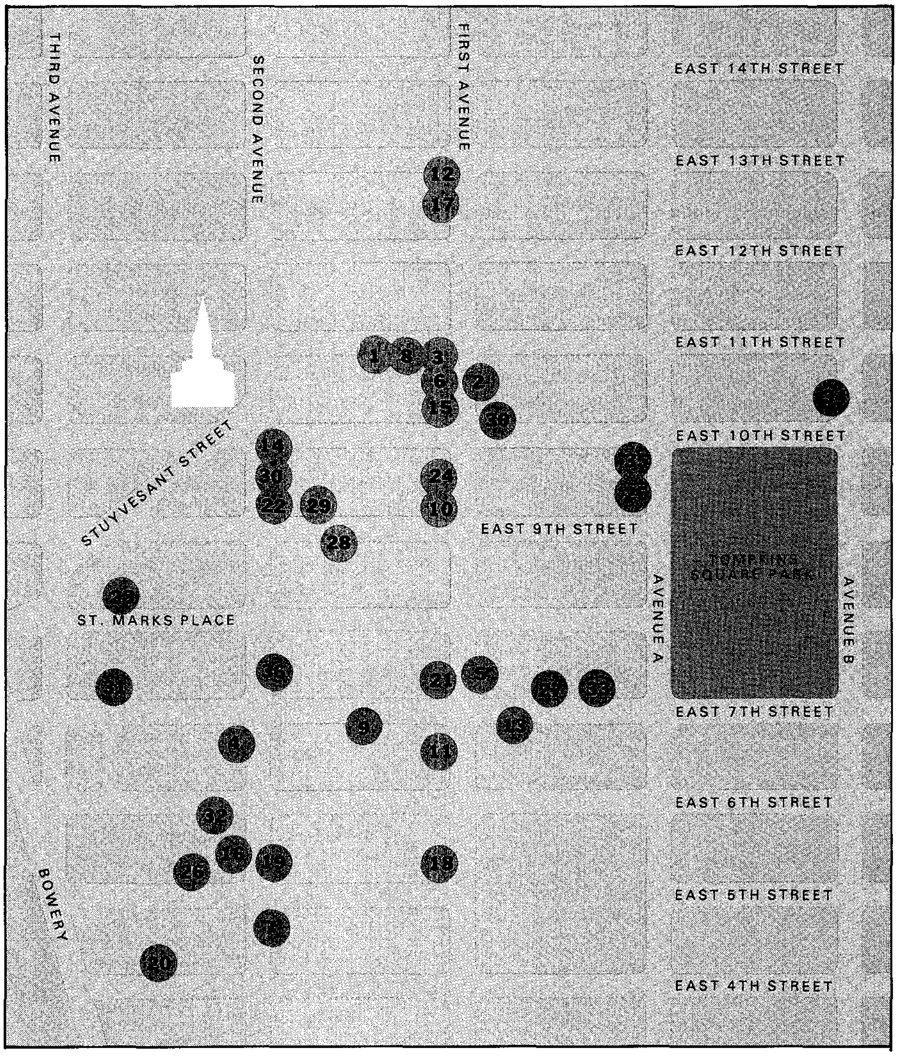
Black Forest's prime delights are its namesake cake, dank with sour cherries and fresh whipped cream and laden with chocolate shavings ($7.75, serves six to eight); its perfect Linzer torte, generous with the raspberries ($5.50, serves six to eight); the rum truffle cake, a study in light and dark brown, soggy with ganache and Jamaican rum ($8, serves eight to ten); and the eight-inch pecan pie ($6.75).

I also recommend the delicately sweet "apple pizza," a single layer of thick, perfect apple slices on a sweet flat crust, with a glazed topping ($7.50, serves twelve). This is made nowhere else. The other exclusives are not so fetching. That traditional European treat called Othello (70 cents and $1.30)—ganache on a macaroon, dark brown outside, sweet and soft inside—seems not only a fairly mundane analysis of the tragic Shakespearean hero but an overly sugary one as well. The oblong Florentine ($1.25)—heavy with almonds, mixed fruit, and honey—and the Mt. St. Helens (85 cents and $1.60), a chocolate-covered, coconut-filled wedge, are also too sweet, too much like candy bars. On the other hand, the chocolate truffles ($11 a pound) could hardly be improved.

Black Forest Pastry Shop (177 First Avenue, at 11th Street; 254-8181). Open Monday through Friday 8 a.m. to 8 p.m., Saturdays till 7 p.m.

GREAT OLD BAKERIES DON'T die, at least not in this neighborhood. Or if they do, they get instantly reincarnated. When Ratner's Second Avenue Bakery closed ten years ago, for instance, **Moishe's Second Avenue Home Made Kosher Bake Shop** took over the premises. Moishe's is another time defier, a fully intact Jewish bakery with the *entire* traditional repertoire of breads, cakes, sweets, and holiday specialties. Nothing is missing—except charlotte russes (don't panic; they're sold down the street, at M. Schacht). It could be just about the best kosher bakery extant, a holdover from a rich European—particularly Hungarian—past.

Everything in this canary-yellow, cork-walled, fluorescent-lighted shop is ultra-fresh and authentic, from the braided egg challah ($1.59) to the amazing strudels. If you're sojourning down



Something for Everybody

① **Veniero's,**
342 East 11th Street.

② **De Robertis Pasticceria,**
176 First Avenue.

③ **Black Forest Pastry Shop,**
177 First Avenue.

④ **Moishe's Second Avenue Home Made Kosher Bake Shop,**
115 Second Avenue.

⑤ **Kurowycky Meat Products, Inc.,**
124 First Avenue.

⑥ **Maria's Quality Produce,**
175 First Avenue.

⑦ **Bink & Bink,**
80 Second Avenue.

⑧ **S. Russo & Son,**
344 East 11th Street.

⑨ **Fresh Jersey Eggs,**
72 East 7th Street.

⑩ **Garibaldi's,**
147 First Avenue.

⑪ **Mini Market,**
109 First Avenue.

⑫ **Di Bella Bros.,**
217 First Avenue.

⑬ **Hladun, Inc.,**
102 East 7th Street.

⑭ **Second Avenue Kosher Delicatessen & Restaurant,**
156 Second Avenue.

⑮ **Pasta Place,**
163 First Avenue.

⑯ **M. Schacht,**
99 Second Avenue.

⑰ **Luppino's Fish Market,**
209 First Avenue.

⑱ **Kanpyo,**
85 First Avenue.

⑲ **Al Buon Gelato,**
88 Second Avenue.

⑳ **Meadowsweet Herbal Apothecary,**
77 East 4th Street.

㉑ **New First Avenue Bakery,**
121 First Avenue.

㉒ **Pantry Supreme,**
146 Second Avenue.

㉓ **Saint Mark's Bookshop,**
13 St. Marks Place.

㉔ **Rivendell Bookshop, Ltd.,**
149 First Avenue.

㉕ **Ea Era Eon Eros,**
151 Avenue A.

㉖ **Archetype,**
237 East 5th Street.

㉗ **Lilla Lova,**
117 East 7th Street.

㉘ **Carioca,**
312 East 9th Street.

㉙ **Black Market,**
307 East 9th Street.

㉚ **Brascomb & Schwab, Inc.,**
148 Second Avenue,
and 247 East 10th Street.

㉛ **Barbara Shaum,**
13 East 7th Street.

㉜ **O-Zora,**
238 East 6th Street.

㉝ **Hollywood Florist,**
127 East 7th Street.

㉞ **Space Drama,**
166 Avenue B.

㉟ **House Party,**
151 Avenue A.

㊱ **Industrial Hair,**
124 Second Avenue.

Map by Daniel Pelavin.

NOTHING BUT THE BEST: *Kurowycky Meat Products carries superb meats at moderate prices; Maria's Quality Produce has traditional staples, exotic comestibles, and "designer" ice cream.*

here and you buy nothing else, take home the cheese strudel ($3.49 a pound), though the apple ($2.99 a pound) shouldn't be neglected. Better take the cinnamon and chocolate babka loaves ($2.79 each), too, and the mandelbread ($2.39). And don't forget the ruglach—sweet packets of dough filled with cream cheese and raisins ($4.99 a pound). You can have them for breakfast, dessert, whenever; owner Hyman Perlmutter calls them "a time-waster nosh."

And then there's the chocolate marble cake, a Hungarian holiday treat ($2.99), the rye bread (79 cents a pound—quite a bargain), and the bagels (still 18 cents apiece).

Moishe's Second Avenue Home Made Kosher Bake Shop (115 Second Avenue, near 7th St; 505-8555). Open Monday through Thursday 7 a.m. to 9 p.m., Fridays 7 a.m. to one hour before sunset, Sundays 7 a.m. to 8 p.m.

FIVE UKRAINIAN PROVISIONERS—all of them excellent—co-exist in the area. **Kurowycky Meat Products** is the largest and appears to have the greatest variety of meats. At least 40 different Eastern European specialties are cured, smoked, or cooked in an immaculate smokehouse and kitchen at the back.

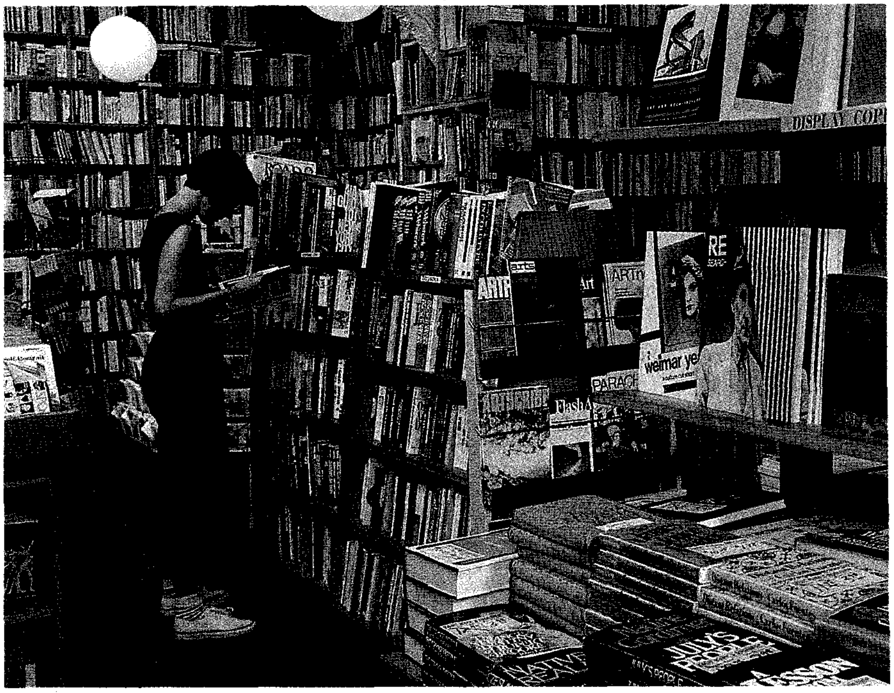
The recipes, calling for a light hand with spices, have remained unchanged since 1955, when the store was opened by Erast Kurowycky, a butcher trained in the Ukraine. Most of the Slavic customers have departed, but Erast's son Jaroslaw and grandson, Jerry, fully intend to continue the business and remain right where they are. And Kurowycky's continues to attract a clientele now largely "international"—Indians, Koreans, Japanese, Hispanics, and young business people who have moved into the neighborhood—with its superb meats and moderate prices.

The makings of a definitive ham sandwich are to be found here: pale-pink baked-and-smoked ham-with-the-bone, seasoned only with a minimum of salt (the paler the pink, the lower the salt content—$3.60 a pound, sold by the half or whole ham; $5.20 a pound sliced); Lithuanian rye bread ($1.10 a pound) from the Silver Bell bakery in Queens; and a dozen German, French, and American mustards (80 cents to $1.50 an eight-ounce jar). This sandwich needs no extra garnish. The sweet, delicate meat, the shock of the mustard, and the malt-scented rye say it all.

The best-selling cold cut is an elegant, absolutely lean sausage called krakiwska, made from completely defatted, deveined, and cubed ham—graced with pepper, garlic, and secret spices ($4.60 a pound). I also like the kabanos ($4.09 to $5.49 a pound), spiced with salt, pepper, garlic, and paprika. This hot-sweet "hiking sausage" (it lasts indefinitely) is Kurowycky's spiciest product. And then there's the garlic-scented kovbasa (kielbasa; $3.19 a pound): coarsely cut smoked pork sausage that also needs no refrigeration. Served hot, it's a main-course meat; it's good sliced, in casseroles, or with eggs, and it works as a cold cut.

Kurowycky's carries fresh pork, beef, and veal, as well as a full line of imported jams, syrups, candies, pickles, honey, horseradish, and European specialties.

Kurowycky Meat Products, Inc. (124 First Avenue, near 7th Street; 477-0344). Open Tuesday through Saturday 7 a.m. to 6 p.m.; September through June, open Mondays also.



New York's finest: *Saint Mark's Bookshop is arguably the best bookstore in town.*

IN 1936, ERASMO FERRANTE AND HIS son Sal started out on First Avenue with a pushcart. Twenty years ago, Sal returned to the old neighborhood with his wife, Maria—after stints on Arthur Avenue in the Bronx and at Pioneer Supermarket—to open their own Italian-oriented grocery and produce mart, **Maria's.** The building, a walk-up, is theirs, too.

"My townhouse," sighs Sal. It isn't the largest store in the neighborhood. Its décor is utterly plain and functional; there's talk of redecoration in a few months. Maria's hasn't even got a salad bar ("For lazy people," pronounces Sal). In fact, the produce section is somewhat limited.

But now, without changing the remarkably low prices or the wide array of traditional staples and dairy products, this local grocery is speedily heading upscale. The Ferrantes' son, Erasmo, who shares the business with them, has introduced an international array of exotic comestibles, and Maria's is expanding into a serious gourmet-cook's mart, a place for luxury items as well as flour and milk.

Consider the cooking and salad oils, There's A l'Olivier almond oil ($7.99 a half-liter) and Dauphi-Noix walnut oil ($5.99 for sixteen ounces), as well as a wide range of basic blends. Chef John Rossi of Pete's Place, an Italian restaurant on East 5th Street, buys his supplies here and recommends the fragrant Saica extra-virgin Sicilian olive oil ($15.49 a gallon) for salad dressings. An assortment of plain and spiced vinegars to blend with it includes the popular Federzoni Elio & Company balsamic vinegar

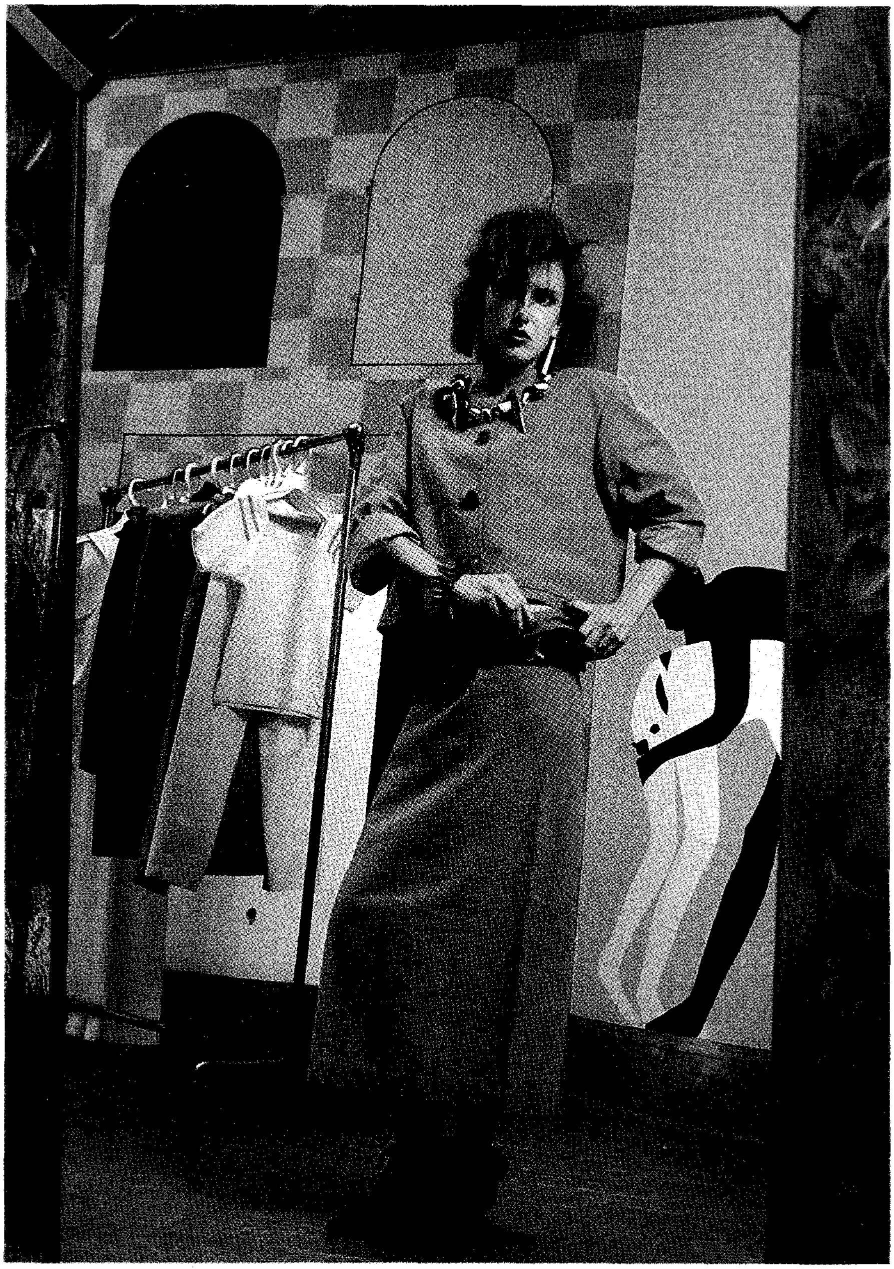
($2.29 for seventeen ounces—the lowest price I've found for this item), which is so rich it needs little accompanying oil.

The Ferrantes are not particularly impressed with fresh pasta. They keep a full line of Italian-made, plastic-wrapped Pastificio del Verde (89 cents a pound). For concocting pasta sauces, they stock such items as Spicchio garlic paste ($2.29 for a three-and-one-eighth-ounce tube); Santa Sabina olive paste ($1.49 for a three-ounce tube), good for puttanesca-type sauces; sun-dried tomatoes ($2.49 for four ounces); and a variety of imported olives ($2.59 a pound).

In the freezer, along with homemade pasta, pasta sauces, and gnocchi, is possibly the best "designer" ice cream I've ever tasted. Brand-named Tartufo, from California, it comes in such flavors as zabaglione, cantaloupe, amaretto, gianduia, and white chocolate ($2.59 a pint). John Rossi serves the latter two with Pirouline's Belgian wafers ($1.39 for a two-and-a-half-ounce box), sold up front near the cash register, where Maria always presides.

The cheese department has a strong selection of meal-enders. I like the torta with basil and pine nuts ($6.59 a pound), the Mony Bianco ($5.79 a pound), and the fresh ricotta blended with cream in its own cloth bag ($3.49). Desserts might be made with Nutella chocolaty nut spread ($1.59 for an eight-ounce jar) or Poiret pear and apple spreads ($1.99 for an eight-ounce jar). Maria's also sells Biassac preserves for $2.89 to $3.59—I haven't found them anywhere else in town for less than $3.95.

Maria's Quality Produce (175 First Avenue, near 11th Street; 982-1575). Open Monday through Saturday 8 a.m. to 8 p.m.



Hot stuff: *The custom-sewn designs by Pilar Limosner at Ea Era Eon Eros.*

OPEN A TAKE-OUT GOURMET shop on the Lower East Side and you court hostility—unless you cater to neighborhood needs, that is. At the three-year mark, **Bink & Bink**, three blocks from the men's shelter, has become something of a local institution, well known for its sensible and satisfying (though hardly humble) dishes.

Late afternoons and early evenings, the tiny shop—named for a cat—is thronged with regulars. The ready-cooked dishes emerge hot from a back-room kitchen and are displayed at a long table that takes up much of the space.

The menu changes daily, but several entrées are regularly available—eclectic dishes from a variety of cuisines: down-home American, traditional French and Italian, Indonesian. Among the excellent (but seasonal) offerings are the Alsatian cabbage casserole, layered with ground beef, prosciutto, cumin-spiced apples, heavy cream, and allspice ($5.50 a pound), and the chicken potpie, another meal in itself, with potatoes, carrots, peas, and a dash of cream ($5 a pound). You can usually get roast pork with Provence herbs ($7 a pound) and baked sesame chicken ($2.50 per quarter chicken), a big seller.

For dessert, there are freshly baked deep-dish fruit pies ($12 to $16 for a ten-slice pie, $2 a slice), shortbread (40 cents apiece), and (in season) chocolate truffles ($18.50 a pound).

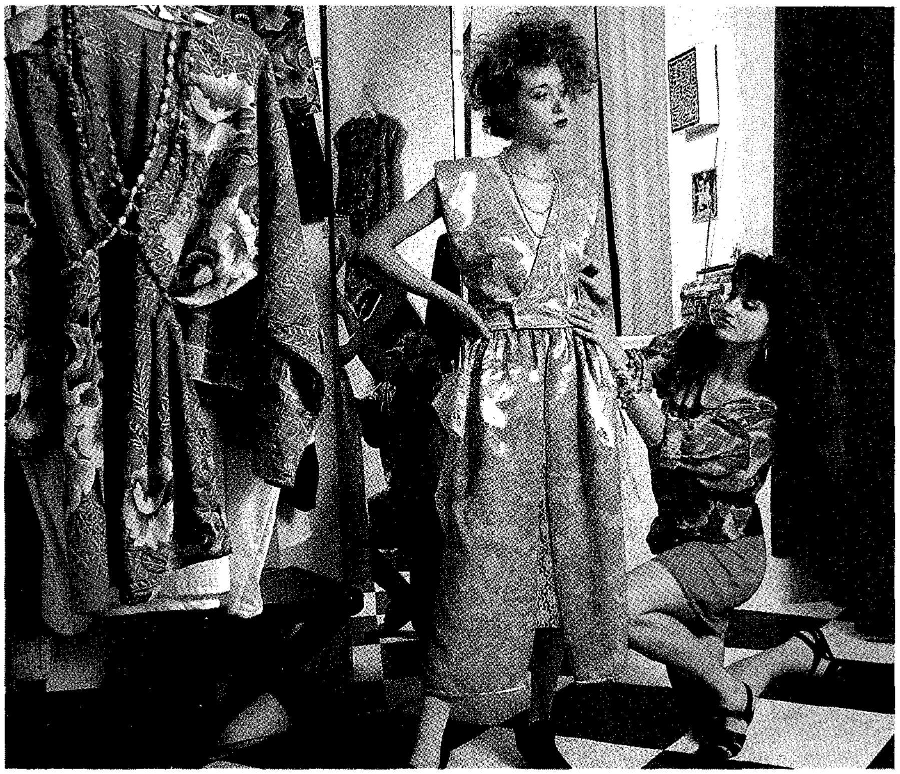
Most unusual among the cheeses—which can number up to 50—are the peppery but mild and Brie-like Fleur de l'Hermitage ($4.49 a pound); a semi-soft Deux de Montagne-like Passendale from Belgium ($5.99 a pound); and Mahon ($6.99 a pound), from Spain, an all-purpose, salty-sharp blend of goat's, cow's, and sheep's milk.

The entire Bink & Bink package—which also includes a wall of coffees, teas, canned goods, and exotic spices and a superb produce section in the front window area—is a success. I was dismayed, therefore, to learn that the owners, Gary Feldman and Paul Campbell, plan to relocate farther west in late fall—at 382 Lafayette Street, a block from the now trendy lower Broadway shopping corridor. They need space, they explain, and they'll get it—1,700 square feet. I suspect that the new, enlarged Bink & Bink will be wildly popular—and deservedly so—but regard the move as a loss for the old neighborhood.

Bink & Bink (80 Second Avenue, near 5th Street; 460-5826). Open Monday through Saturday 9:30 a.m. to 9:30 p.m., Sundays 10:30 a.m. to 7 p.m. Closed Sundays Memorial Day through Labor Day.

CORNUCOPIA: *Stroll along and stop in at some tiny shop for potato-filled pirogen, or wonderful sushi, or "garden" linguine, or superlative sorbetti, or any of one store's 160 varieties of beer.*

SPECIALIZING IN CHEESE AND cold cuts, the tiny but well-stocked and very genial **S. Russo & Son** has been a neighborhood institution since 1921. Prices are almost as low as those at the nearby East Village Cheese Store, but the service is far better and the merchandise fresher. Furthermore, the cheese specialties are made on the premises. Savino Russo, the founder's son, now semi-retired, and his son Anthony produce several batches of mozzarella a day, so you can have it ultra-fresh. It comes salted or unsalted, plain or rolled with prosciutto ($3.30 to $4.29 a pound). Try it with soppressata ($7.50 a pound), a spicy dry-cured salami that contrasts with the cheese's sweet, mild flavor. The ricotta ($1.80 a pound) is, like the mozzarella, worth a trip to the neighborhood.



At Archetype: *Jacket-vest by Carmel Johnson-Schmidt (right) converts to jumper.*

There are many other domestic and imported cheeses and cold cuts, as well as frozen pasta dishes and canned Italian specialties. The Asiago ($3.89 a pound) is a ubiquitous Italian Cheddar. It goes with olives and crackers as an appetizer, then becomes a competent dessert cheese.

S. Russo & Son (344 East 11th Street; 254-7452). Open Monday through Saturday 8 a.m. to 6:30 p.m.

A QUICK STROLL THROUGH other shops in the area yields a cornucopia of culinary treasures. Thursdays only, the newest eggs in town are sold at **Fresh Jersey Eggs** (72 East 7th Street), a makeshift storefront. They've been delivered on this one-day-a-week basis for the past twenty years. . . . You have your choice in fresh tub butter: If you want it from Iowa, go to **Garibaldi's** (147 First Avenue, at 9th Street), a grocery that also has a wide variety of coffee beans and jams; if you want your tub butter from Jersey, try the **Mini Market** (109 First Avenue, near 6th Street). . . . Delicious stuffed cherry and bell peppers and artichokes crammed with homemade Gorgonzola have been sold at **Di Bella Bros.** (217 First Avenue, at 13th Street) since 1925. When Carmine and John Di Bella retired a couple of years ago, they sold the business to a Korean couple, Sue and Jason Shim, who have mastered most of their recipes. . . . Pirogen, those Slavic ravioli-type treats that require thin but firm dough, are ready-made to perfection at **Hladun, Inc.** (102 East 7th Street). You can get them filled with a potato-and-onion mixture, potatoes alone, farmer cheese, sautéed sauerkraut, cherries, plums, blueberries, or strawberries ($2.90 to $4.80 a dozen). . . . The best pastrami, corned beef, stuffed derma, baked carp, and gefilte fish I know are all at the **Second Avenue Kosher Delicatessen & Restaurant** (156 Second Avenue, at 10th Street). . . . Beautiful and fresh "garden" linguine and fettuccine in delicate pastels—mauve from beets, pale green from spinach—are at **Pasta Place** (163 First Avenue, near 10th Street). . . . Smoked whitefish, Nova Scotia salmon, Scottish salmon, sablefish, and lake sturgeon have been mainstays at **M. Schacht** (99 Second Avenue, near 5th Street) for the past 31 years. Owner Murray Schacht says his shop and Zabar's have cornered the city's smoked-fish market. The turkey sandwiches in this convenience deli are also terrific. . . . The 75-year-old **Luppino's Fish Market** (209 First Avenue, near 12th Street) is frequented for its squid, shrimp, and baccalà. . . . **Kanpyo** (85 First Avenue, near 5th Street) sells wonderful sushi and sashimi, including a large number of vegetable varieties, to go or stay. . . . Though it looks like just another upstart ice-cream bar, **Al Buon Gelato** (88 Second Avenue, near 5th Street) has superlative, not overly sweetened sorbetti and gelati. . . . **Meadowsweet Herbal Apothecary** (77 East 4th Street; closed August 5 to September 3), the best-stocked of the five herb stores on the Lower East Side, carries at least 250 herbs, from absinthe to yohimbé bark, as well as herbal teas (in one-ounce and four-ounce packs), including one to help you stop smoking ($1.85 and $6.40). . . . In the pre-dawn hours, piping-hot rolls are sold fresh from the oven at the **New First Avenue Bakery** (121 First Avenue, near 7th Street). . . . Over 160 varieties of beer are always available at **Pantry Supreme** (146 Second Avenue, at 9th Street). There's a handy bottle opener just outside the door of this outsize grocery, which is the closest thing to a supermarket many in the neighborhood will ever frequent.

BOOKS

WITH ITS FEDERAL-STYLE and Greek Revival townhouses, St. Marks Place was once a fashionable thoroughfare. In the late sixties, it became the East Coast center of hippie culture. By the mid-seventies, this major cross street was heading into sharp decline. The

Electric Circus was closed; the magic was gone. Only a scattered few hairdressers and clothing boutiques, sole descendants of the Age of Aquarius, have survived to convey a fusty charm. Today, the street, with its take-out falafel and bagel stores, is rapidly heading into blatant touristic honky-tonk.

IN 1977, WHEN ST. MARKS PLACE WAS in deepest decline, four partners rented the ground floor of a white-stucco brownstone midway down the block between Third and Second Avenues and opened the **Saint Mark's Bookshop.** Guided by rigorously high standards as well as financial and space limitations (the sales areas of both floors total no more than 1,000 square feet), they carried mainly back-list titles—ones not on current publishers' lists. Their model was Eli Wilentz's Eighth Street Bookshop; when it closed in 1979, they inherited some of Wilentz's fixtures—and employees. The new store, while far smaller, soon acquired a similar intellectual verve. And today, in contrast to the impersonalized, often computerized bookstores that have taken hold all over the city, the Saint Mark's Bookshop has emerged, I'll wager, as the finest bookseller in New York.

No modern romances, no twentieth-century Gothics, and little, obviously, from the *Times*'s best-seller list is sold here. The Saint Mark's keeps its own list and its own counsel—and that of the community, which has a disproportionately large population of writers, philosophers, academics, and, yes, members of the trendy left.

Most of the stock is ordered not from wholesale distributors, who tend to preselect according to popular tastes, but directly from publishers, including a large number of foreign and small presses. "The smaller and more obscure, the better," notes co-owner and small-press buyer Tom Evans. Which means, adds his partner Robert Contant, who buys the trade and university-press books, "you've got to be impeccably attuned to what's being published." And they are.

They were quick to stock British Marxist scholar Terry Eagleton's *Literary Theory* when it was published last year by the University of Minnesota Press. It is now a neighborhood best-seller, as is *The Anti-Aesthetic*, a series of essays on postmodern culture published by the remote Bay Press of Port Townsend, Washington. And to accommodate local interests, a virtual specialty has developed in structuralism and the philosophy of aesthetics.

Upstairs are superb selections of new (especially avant-garde, however you define it) and established fiction, poetry, and drama (including texts of recently produced plays), with critical studies shelved directly following primary works. The bread and butter here are Gabriel García Márquez, William Burroughs, Sam Shepard, and local writers Kathy Acker and Walter Abish.

Also on the upper floor are a small but excellent reference section, spoken-word records (a beautiful touch in a shop devoted to language), and a large selection of mysteries—including Hamlyn paperback editions, published in Britain, of Patricia Highsmith's psychological thrillers. These are rarely available elsewhere in the United States.

The social-science department, housed downstairs, contains the most thorough Latin American section in the city—with current pamphlets and reports as well as books. Other excellent areas are women's studies and Vietnam—which is the latest topical section to be carved out. If the Saint Mark's is lacking in subjects, they are health, crafts, and Eastern philosophy (but the latter is the specialty at Weiser's, a few blocks to the southwest).

Throughout the store is a huge range of periodicals—400 diverse titles. Remainder books are always available, recent hardcovers are discounted by 15 percent (10 percent with credit cards), and mail orders are accepted.

Saint Mark's Bookshop (13 St. Marks Place; 260-7853). Open Monday through Thursday 10:30 a.m. to 11 p.m., Fridays and Saturdays noon to midnight, Sundays noon to 11 p.m. American Express (A.E.), MasterCard (M.C.), Visa (V.).

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Strange but wonderful: *Jewelry at Black Market, where almost everything is black.*

'I'VE GOT ALL SORTS OF *Morte d'Arthurs,*" announces Eileen Gordon, the owner of the **Rivendell Bookshop.** And that's no idle boast—she keeps literally dozens of retellings, some lavishly illustrated, of the Arthurian legend. "If your readers want anything on the Picts, I'm it." And if reading matter is needed on the Druids, look no farther.

The Rivendell, Gordon's labor of love, is a specialty bookstore. In addition to Arthurian and Norse legends, it concentrates on Celtic culture, particularly mythology and folklore, and fairy literature—works on the never-never and the faraway. Gordon also keeps a spate of current Irish and Scottish titles and stocks works of the Inklings, which was a club of Oxford writers including J.R.R. Tolkien, C. S. Lewis, and Charles Williams, an author of supernatural thrillers—disquisitions on good and evil in the modern world—who has a cult following. And she addresses more practical needs, offering glossaries of tartans, a slew of travel literature and maps, and language books for students of Welsh, Irish, Cornish, and Manx (the language of the Isle of Man).

The Rivendell is not a product of the neighborhood's immigrant history—it's been in existence only seven years. But already—in East Village musical-chairs tradition—it's been forced to move from spacious quarters to tiny ones. The current premises are sparse and extremely narrow—so narrow you'll miss the entrance if you walk by hurriedly—and

EAST VILLAGE STYLE: *Check out the beautifully constructed post-modern clothes at Ea Era Eon Eros, the versatile turnouts in strong, hot colors at Archetype, the adventurous costumes at Lilla Lova.*

every inch of wall space is covered with tightly packed bookshelves. The store functions as an information center almost as much as a bookshop: Gordon's front desk is cluttered with announcements of the latest Welsh and Irish classes and travel news about Scotland, Ireland, and Brittany (a Celtic stronghold). In her quiet, devoted way, Gordon contributes to the neighborhood's ethnic diversity. Hers is the sort of gentle business that's in danger of disappearing (indeed, rent increases will force Gordon out of these premises at the end of November). You could buy a PICTISH FREE STATE T-shirt ($10) and show your support.

Rivendell Bookshop, Ltd. (149 First Avenue, near 9th Street; 533-2501). Open Monday through Saturday noon to 8 p.m.

At Brascomb & Schwab: *Owners Thomas Schwab, Robert Brascomb.*

CLOTHES

OUTSTANDING among the growing number of local designer salons is a year-old, light and airy Avenue A boutique that boasts a view of the park. Though its clothes are certainly pegged to modern-style sensibilities, they have an authority and grace of their own. Called **Ea Era Eon Eros,** it's owned by Costa Rican–born Pilar Limosner. The shop's name is a compilation of ancient deities; I do not concern myself with precisely what meaning is intended. The mural on the wall (murals are East Village trademarks, a way of broadening the tenement spaces) depicts wrestlers on an ancient Egyptian-temple façade. But the clothes are what count.

Limosner's styles are post-punk folkloric-romantic—national costumes filtered through childhood memories, fashion savvy, and movies. The Indonesian costumes in *The Year of Living Dangerously* were an inspiration, she says, for her high-top, hip-hugging narrow skirt ($70), which she likes to sew in rough-woven, brightly colored Mexican cottons. From Costa Rican memories, she's concocted a cotton *campesino* jacket with oversize buttons ($70) that goes with gaucho pants ($60) and that can be fitted for either men or women. The hats she designs (rarely over $20) are crisp cotton whimsies, based on beret or sailor styles.

Ea Era also sells exclusives by Prudence Moriarty, an Australian with a background in industrial design whose clothes are dazzling feats of construction. An example: her silk Flintstone dress ($120 to $140), with its cowl neck, jagged pockets, and a sashed back.

Most of the items here take a few days to a week to be sewn to order. Or you can choose to buy from the single rack that holds both ready-to-wear clothes and samples.

Very hot stuff, these designs. Limosner and Moriarty are going to take off and become famous. I urge you to catch them now, while they're still custom-sewing, and you'll have beautiful clothes you can wear happily for years and then save as collector's items.

Ea Era Eon Eros (151 Avenue A, near 9th Street; 982-1959). Open Tuesday through Saturday 2 to 8 p.m. Closed until August 15.

IMAGINE THE NEWEST LINES IN clothes—oversize but body-conscious—cut in fabrics with strong, hot colors and you'll have an idea what **Archetype** is about. This extremely tiny store, undecorated except for bright-red-and-gold dressing-room curtains, a green banner on the back wall, and votive candles in the front window, is owned by Carmel Johnson-Schmidt. She makes annual trips to Brazil, where she collects carnival-print and solid-color cotton broadcloth, in some of the brightest jungle pastels imported to New York City. And then she turns these fabrics into a limited but versatile selection of ready-to-wear and custom-made clothes, mostly for women.

How versatile? Using buttons or brass or steel snaps along seams, Johnson-Schmidt has created pants that convert into a dress or a boat-neck blouse and a skirt. These are done in cotton and cotton velveteen ($50 and up) and leather ($175). Unlike most convertible clothes, they are really good-looking, with a full but slinky cut that would make them desirable even if you didn't get three items for the price of one. The designer works similar wonders with coats and shorts.

But lately she's been experimenting with other concepts. "I feel a desire to wear fitted clothes again," she says, and to that end she's just designed a sexy two-piece dress with a square neck, beribboned corset top, and tight skirt, over which goes an optional full skirt (about $100 in Brazilian cotton). Johnson-Schmidt suggests describing it as a "tropical baroque" look.

Archetype (237 East 5th Street; 477-2606). Open Tuesday through Saturday 12:30 to 8:30 p.m.

THE MURAL ON THE WALL AT **Lilla Lova** depicts a desert scene with a pyramid in stark, moody pastels. The window displays are artfully strewn with miniature plastic Eiffel Towers painted gold or Day-Glo colors. This is not your typical Lower East Side dry-goods mart. Yet during its first few months, Lilla Lova has gained local acceptance. Elderly Slavic ladies buy the Eiffel Towers ($3 and $5) to display on their TV sets, while their granddaughters, as well as other young denizens of the neighborhood, shop for the clothes—most of which are custom-sewn on the premises by Lova herself, a Russian émigré by way of Coney Island.

I love the ankle-length, Guadeloupe-inspired "dou dou" dress, with boat neck, low waist, and two layers of flouncy skirt ($75 in silk-screened silk-rayon). For sportier wear, there are several jumpers ($45 to $85, linen and cotton), one with an oversize U-neckline that practically reaches the waist.

Besides the in-house designs, Lova sells Muriel's clean-lined, supple leather jackets, dresses, skirts, kimonos, and reversible berets, all with outside seams ($45 to $210), and necklaces and earrings made by Wendy Ray of miniature rubber toys ($10 to $28).

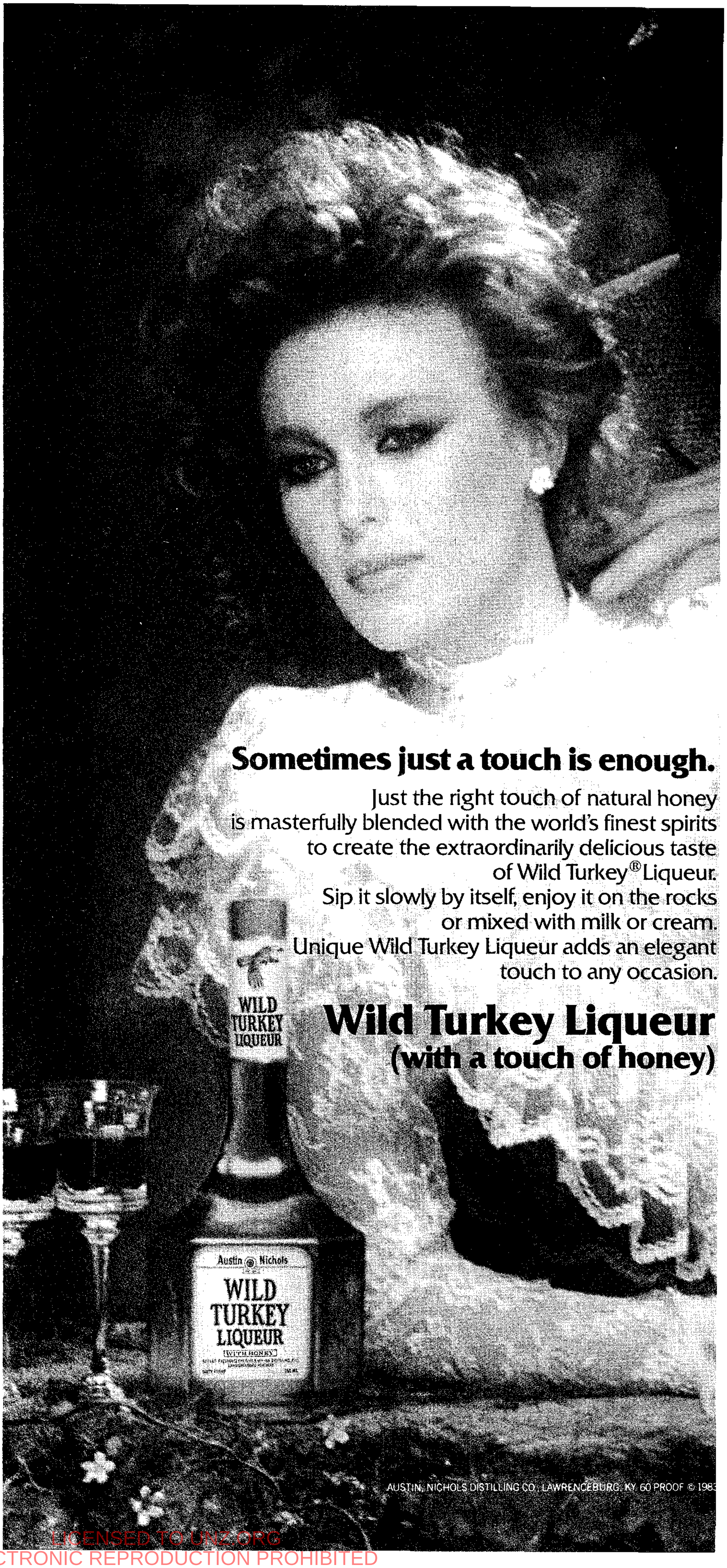
Lilla Lova (117 East 7th Street; 505-9653). Open Wednesday through Sunday 2 to 8 p.m. in summer, 1 to 8 p.m. in winter, and by appointment.

SOMETHING OF AN ANOMALY among East Village designer salons, **Carioca** specializes in decidedly classic styles. Yet the shop, in existence for the past eight years, has a strong local following. Many of its customers, owner-designer Carolyn Dwyer has discovered, are independent businesswomen who head their own—usually creative—enterprises and want to look stylish but not post–New Wave or androgynous.

Dwyer's designs have been compared with early Perry Ellis and with Kathryn Conover's, minus the cuteness. But you won't see them all over town. They are exclusives, all sewn in an on-premises workshop and reasonably priced. Carioca trademarks are shirttails, a soft, draping bias cut, and roll-up kimono sleeves—touches that appear in Dwyer's shirts ($42), skirts ($52), and full-skirted poplin shirtdresses ($58), all in matching and compatible fabrics.

The avant-garde may find all this tame fare, but everyone seems to like the baggy cotton-jersey pants with elastic waist ($42) and the wonderful bias-cut lingerie in cotton, silk, or no-cling polyester ($18 to $32).

In addition to these off-the-rack clothes, Dwyer has developed an unexpected sideline: custom-made wedding gowns ($250 and up), which she began designing for faithful clients who wanted to get married wearing her fresh, simple styles. A flowing, Grecian-inspired gown in rayon-tissue faille, with a boat neck edged in pearls that ran around the waist-low cowl back, was $1,000—and extremely beautiful.


Sometimes just a touch is enough.

Just the right touch of natural honey is masterfully blended with the world's finest spirits to create the extraordinarily delicious taste of Wild Turkey® Liqueur. Sip it slowly by itself, enjoy it on the rocks or mixed with milk or cream. Unique Wild Turkey Liqueur adds an elegant touch to any occasion.

Wild Turkey Liqueur (with a touch of honey)

AUSTIN, NICHOLS DISTILLING CO., LAWRENCEBURG, KY. 60 PROOF © 1983

THE NEW AND THE CLASSIC: *Black Market's jewelry features such strange motifs as tiny dirty dishes; Brascomb & Schwab stocks beautiful, well-made vintage clothes, impeccably cleaned.*

Carioca (312 East 9th Street; 475-3124). Open Monday through Friday noon to 7 p.m., Saturdays noon to 6 p.m. A.E., M.C., V.

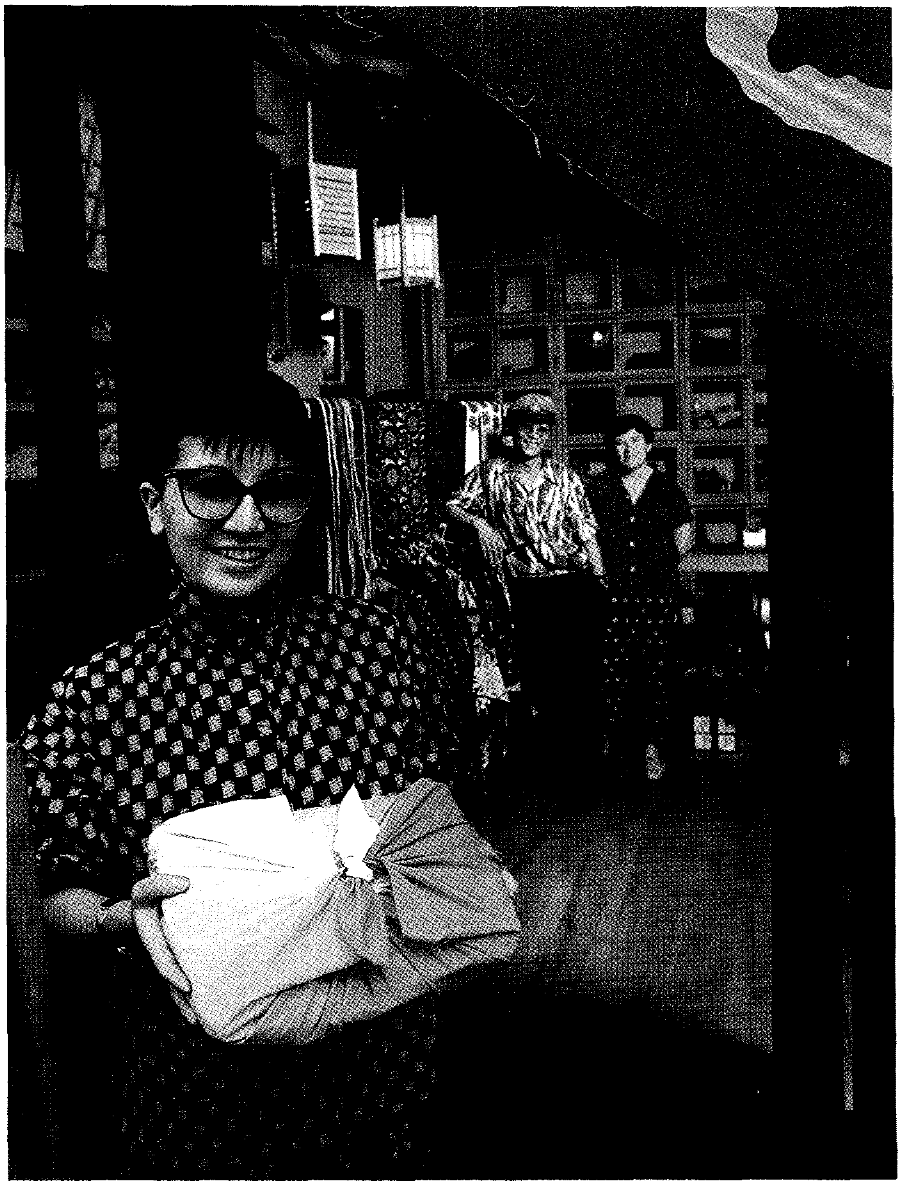
NEED A FLASHLIGHT? PLASTIC plates? A killer cocktail dress? They're all at **Black Market,** a minuscule year-old shop where everything (well, nearly everything) is black. Even the walls are black, although, since they're touched with streaks of blue-gray and lacquered orange, they somehow manage to look bright.

Is this business necessary? the anti-gentrifiers might well ask. Certainly not. Black Market fits clearly into the category of tour de force indulgence. It's hardly surprising to learn that co-owner Karen Schachter has free-lanced in Bergdorf's display department. But she and Cindy Allen, her partner and cousin, have assembled a cache of fascinating designs from local as well as imported talents.

The clothes are among the most adventurous in lower Manhattan—which is saying a lot nowadays. From England, there are Rachel Auburn's latest smasheroo dresses, including a summer frock (of sweatshirt material) with a crisscross top ($85). From Draama: a sleek line of men's and women's gear. I am particularly enamored of the origami–Robin Hood–style hat ($35) and coordinated cocktail dress ($175). Other designers represented here are Diane Brill, Pedro and Alejandro, and Michael Roman.

Equally impressive is the jewelry showcase, which contains plastic, rubber, and sterling-silver pieces ($12 to $100) from Linda Hesh, who specializes in such unusual motifs as tiny dirty dishes and miniature black plastic champagne-glass earrings; Patti Pomerantz's Rasta-like waxed-cord accessories, including a headpiece that looks like dreadlocks ($90), and her newest pieces—plaster chains spray-painted in Fauvist hues ($25 and $35); and Robert Lewis's jewels made of a baked-clay-and-plastic mixture embossed with his fingerprints. My favorite (just sold) is his bracelet strewn with fragments that look like distended mussel shells ($70).

Black Market (307 East 9th Street; 677-6266). Open Tuesday through Friday noon to 7 p.m., Saturdays 2 to 6:30 p.m. until Labor Day; after Labor Day, open Tuesday through Friday noon to 7 p.m., Saturdays and Sundays 1 to 6:30 p.m.



At O-Zora: *Saleswoman Miko Otake displays package wrapped Japanese-style.*

FOR FOURTEEN YEARS, ROBERT Brascomb and Thomas Schwab sold furniture in the front of their Second Avenue antiques shop, **Brascomb & Schwab,** but knowledgeable regular customers headed to the back of the store to check out the vintage clothes. And what an array: They were beautiful, well made—often from precious fabrics—and always impeccably cleaned, or washed and starched, before being hung on display.

Early this year, reeling from some major purchases in chiffons and linens, the owners decided to eliminate most of the armoires and bureaus and concentrate on the wearables—which now take up nearly all their blessedly sizable store and a side-street satellite as well. This new emphasis should elevate the proprietors to preeminence among New York's antique-clothing dealers.

Hunting down stock, Brascomb and Schwab are diligent and ceaseless in their quest for beauty—and they recognize the many forms it can take: quirkily sophisticated as well as classic and subdued. Some of both are in a group of peerless thirties and forties chiffons and other eveningwear ($95 to $250).

For daytime, there's a supply of never-worn fifties linen dresses and ensembles ($50 to $75) and forties suits ($55 to $85). Among the large selection of accessories, the handbags ($12 to $65), especially the oddly shaped turtle and alligator boxes, are most impressive.

The well-chosen men's clothes include many two-pocket gabardine sport shirts in good condition ($15 to $25).

Brascomb & Schwab, Inc. (148 Second Avenue, near 9th Street, 777-5363; and 247 East 10th Street, 254-3168). Open Monday through Saturday noon to 7 p.m., Sundays 1 to 6 p.m. A.E., M.C., V.

IN 1962, BARBARA SHAUM OPENED A handmade-leather-goods shop off Cooper Square, just east of Greenwich Village. In those days, the Village was a center for crafts, the home of Fred Braun's and Alan Block's original emporiums for custom-fitted sandals and enormous rough-hewn bags. These businesses have long since gone or moved uptown, utterly transformed. But Barbara Shaum remains, still designing and overseeing the handcrafting of every bag, belt, and sandal that's produced in her brick-walled shop (called **Barbara Shaum**). Even more remarkable, her prices have remained relatively low despite her insistence on high standards. Her mentors, she says, are William Morris and Menalkas Duncan (Isadora's nephew, at whose Provincetown shop Shaum got her training).

What has changed is the styling. Shaum conceives of her current wares as "very definitely accessories"—toned-down, practical but subtle (i.e., roomy but not extraordinarily large) bags with secure closures that blend in with sportswear and business suits. In a broad range of delicately tinted neutrals, they're refreshing alternatives to the instantly recognizable Coach bags.

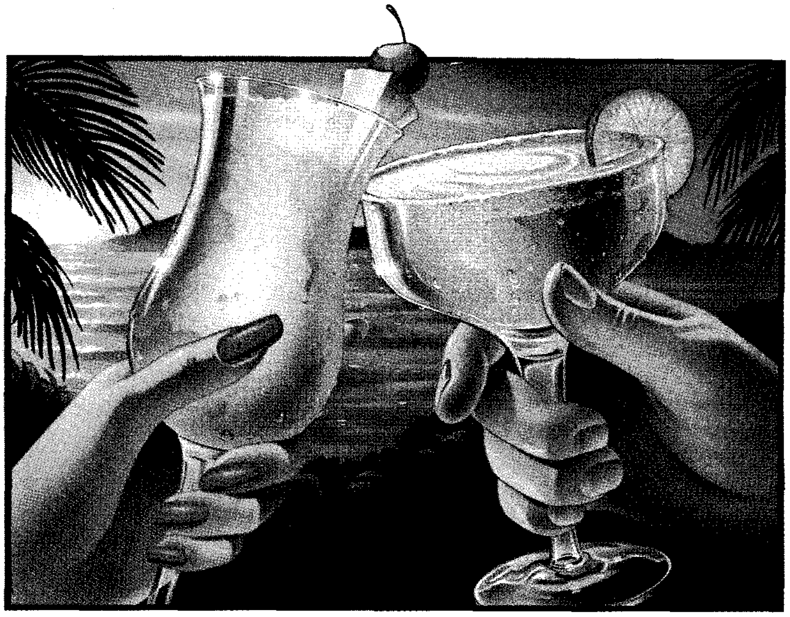
My favorites are a small "book bag," six and a half by ten inches, with a flap pocket outside and a zippered compartment inside ($85), and a double-sectioned bag with a snap purse for change ($65 to $75). A supply of these and other styles is always in stock in a variety of English and Scottish cowhides and Italian grains.

Also outstanding are Shaum's belts ($24 to $75), wallets ($25 to $45), attaché cases ($70 to $150), belt bags ($18 to $20), and custom-fitted sandals ($55 to $95).

Barbara Shaum (13 East 7th Street; 473-8132). Open Wednesday through Friday 1 to 7 p.m., Saturdays till 6 p.m.

THIS AND THAT

WHEN JIRO TSUJI, A WOODworking artist from Osaka, moved to New York twelve years ago, he found that his construction skills were more in demand—particularly for building Japanese-restaurant interiors—than his oak sculp-



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A CERTAIN QUIRKY APPEAL: *Stop off at O-Zora if you're in the market for a set of Japanese woodworking tools; at Space Drama if you want a bomb-shaped Plexiglas lamp from the fifties.*

tures. As a side interest to both his trades, he collected Japanese-made tools. Eventually, because he loved them so much, he started a business selling these woodworking and carpentry supplies.

Though his shop is small, Tsuji aimed at offering a wide selection of Japanese wares, so he named it **O-Zora**, meaning "big sky" or "limitlessness." The shop's Tsuji-built ash shelves and cabinets contain not only tools but also work clothes and mass-marketed products, all chosen by Tsuji and his American wife, Eileen, on their frequent buying trips to Japan.

The tools, which include power saws and drills, are superbly constructed precision instruments, all modern (except for the wall display of antique staplers) but made according to traditional specifications. Tsuji particularly praises the saws ($13 to $98), which, to maximize functionality, have two cutting edges (for working both along and across the grain) and, to minimize exertion, are pulled toward the user. Also among the tools are such notions as pinking shears ($26), sewing clippers ($6.50 and $7.10), and kitchen implements, notably sushi and sashimi knives ($25.50 to $99.50).

Eager to explain the virtues of all these items is Miko Otake, surely the most devoted salesclerk in New York. She especially loves guiding you through O-Zora's wide range of work clothes and helping you match a cotton kimono ($30 to $95) with *monpei*—elastic-waist-and-cuffed baggy pants ($28 and $30) that fit men and women up to six feet tall. What's most beautiful about these simple, traditional clothes is their fabrics, woven of *kasuri*, a thick, yarn-dyed cotton, in subtle gray, eucalyptus, and indigo stripe or splash patterns. You'll also find some well-priced traditional silk kimonos (none over $125), sturdy cotton-jersey underwear (a T-shirt is $4.95), children's pajamas ($6.50), colorful gardener's gloves ($3), and reinforced cotton socks ($3.50), some cleaved at the big toe.

In the gift area are a bright-red lacquer miniature fold-out toolbox ($12), antique teakettles ($200 and up), and funny plastic toys ($2.50).

And finally, Otake, who is nearly always on hand, will happily demonstrate how to wrap your purchases in *furoshiki*—oblong carrying cloths ($9 to $15) that serve as both totes and alternatives to gift paper.

O-Zora (238 East 6th Street; 228-1325). Open Monday through Saturday 11 a.m. to 7 p.m.

"I LIKE TO DO TOTAL ATMOSPHERES," explains Sandy Clothier, who owns **Hollywood Florist**. Her stock-in-trade is flowers, but this is definitely not another choose-them-yourself floral supermarket.

Clothier is too much of an artist to let that happen. Her long, narrow shop (sandwiched disconcertingly between two funeral parlors—which rarely give her any trade) seems not so much a retail business as an exquisitely cluttered workplace. It's strewn with orchids and roses—fresh ones, as well as exquisite russet-brown dried ones—moss hearts, gold-sprayed lotus leaves, eucalyptus berries, bayberry, milkweed pods, even Brussels sprouts.

Clothier does room transformations (for weddings and galas), for which she charges $25 an hour, and arrangements for uptown offices, homes, and restaurants; she also uses flowers as fashion: leaf boas, hats, wedding headdresses. She does a lot of wreaths ("an art medium") embellished with milkweed pods, roses, hydrangeas, lavender, and locust pods (from New York streets—Clothier is resourceful). Some are pliable bittersweet tendrils sculpted into heart and bow shapes ($15 and up).

Hollywood Florist (127 East 7th Street; 475-7844). Open Monday through Saturday 10 a.m. to 7 p.m.

"NOBODY BELIEVES THIS IS A furniture store," says Tom Ladd. The locals speculate that **Space Drama** is a front—and that's a sensible assumption on Avenue B, where fifties "antiques" have yet to be recognized as a reasonable new home-furnishings option. Even uptowners, unless they're on the leading edge, might be similarly baffled.

Space Drama is a year-old mart for kidney-shaped coffee tables, sparkly fiberglass lamps and trays, molded-plastic desk chairs, and other detritus of the First Cold War—much of it gleaned from flea markets and garage sales in choice New Jersey towns. They are sold here not as junk but as objects of esteem, to please our postmodern sensibilities.

"They're products of a period of space and technological innovation," says Ladd, who is in his twenties. "They're clean breaks with past tradition and style, uncommitted to a particular time or space." And the industrial materials they're made of "could survive a nuclear catastrophe." He points to a bomb-shaped Plexiglas lamp, once a $1.98 dime-store item ($15). "You can kick it across the room, and it will last." (He does, and it does.)

In an earlier life, the premises were occupied by Kurowycky Meat Products, and vestigial meat hooks dangle from steel bars on the still-shiny white walls. These old butcher's accoutrements add to Space Drama's sense of dislocation. The shop exudes authentic postmodernism: It's a non-critical archive of the recent past. Patches of zebra-patterned linoleum cover the scruffy floor; a mammoth pool table takes up much of the space. On any day the table might be cluttered with lamps and shades ($20 to $100), or glass and ceramic vases ($10 to $50). Nearby stand a working stereo console painted in Cubist camouflage ($400) and a "particle gun" ceiling light ($75), newly made by a local artisan, in Plexiglas embedded with blue and burgundy "confetti."

After a good period of street trade or a cleanout from uptown or West Village dealers (who buy wholesale here), stock can be low. You'd do best to call first or come by late on Sundays, after one of Ladd's New Jersey scavenger hunts.

Space Drama (166 Avenue B, near 10th Street; 674-2806). Open daily: noon to midnight July 4 through Labor Day, till 7:30 p.m. during the rest of the year.

House Party IS A SHOP OF much the same ilk as Space Drama, but marginally zanier. The goods also appear to be in somewhat better condition—but then many of them are not as "pure." The owners, Rick and Connie Gallagher, "do something to most of the items we get in the shop—make them more fifties than the fifties ever were."

Rick Gallagher, trained at World's End in Chelsea, does most of the design work and often builds from scratch. "Mid-century Moderne" objects fascinate him—he was deprived of them during a British boyhood, he explains. So, lacking space for '53 Thunderbirds, he refurbishes tail-finned American bikes of the same vintage and repaints them, usually bubble-gum pink ($50 to $100). House Party also keeps an ongoing supply of such specialties as boomerang tables ($45 to $125).

Prices rarely go over $200 here. More likely they're under $50 for early-sixties chairs, and a set of four Bertoia baby chairs recently went for $35—"ludicrously cheap." Wire-and-mesh magazine racks are $5 to $30, fabric off the bolt is $10 per yard. Like Space Drama, this store is only partly retail. "The cash that makes the difference we get from dealers, decorators, and European buyers"—plenty of them.

House Party (151 Avenue A, near 9th Street; no phone). Open Monday through Sunday 1 to 10 p.m.

WHEN IT COMES TO HAIRstyling, the East Village has been touted since the hippie era as an alternative to 57th Street, with these pluses: Prices are lower—initial cuts usually cost no more than $35, if that (about half the fee of uptown salons)—and the local stylists pride themselves on being creative and avant-garde. With feverish experimentation now becoming the norm in haircuts, these places look better than ever.

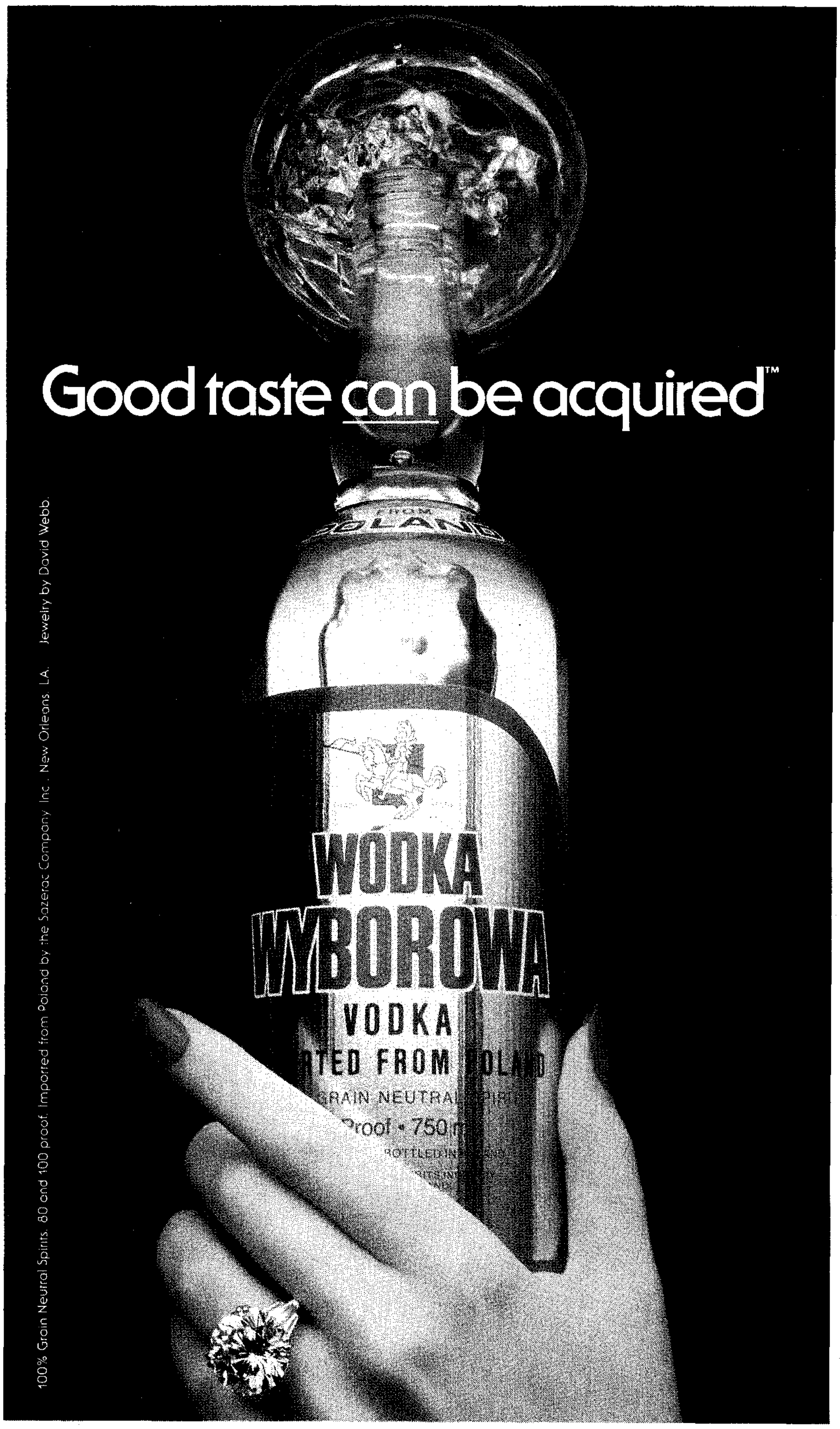
Local residents consider **Industrial Hair** one of the best of these salons. It's high-tech, with rubber-tile floors and Pirelli garbage cans. A whip (for clients who fidget?) swings ominously from an iron bar near the ceiling. "You don't come here for the atmosphere," quipped a fellow cut-ee. Well, there are some who do.

Snipping away with the biggest haircutting scissors I've ever seen, owner Diane Ries gives beautiful, maintenance-free cuts. Though she comes across as all Sturm und Drang, I sense that her strongest motivation is to please. She's one of those stylists who seem instinctively to know what their customers want—which, here, is usually ultra-short, severe, androgynous styles. Sensitive to personalities and social nuances, she also knows what they need and is adept at modifying extreme styles to suit individual heads. If a conservative look is called for, she's good at that too.

As part of my investigative research, and after numerous recommendations, I opted to have Ries cut my curly mid-length hair. I gave her carte blanche, sort of, and wound up with a style that's full in front, curved upward on the sides (Gibson Girl meets Eraserhead), and millimeter-short at the back. It's terrific.

Ries's cuts are $31 for a restyling ($35 for very long hair) and $25 for a trim. Her co-stylist, Michael Matula (whose cuts cost $5 less), does work of much the same caliber. Advance bookings are required.

Industrial Hair (124 Second Avenue, near 7th Street; 228-6808). Open Tuesday through Saturday 11 a.m. to 7 p.m. ▬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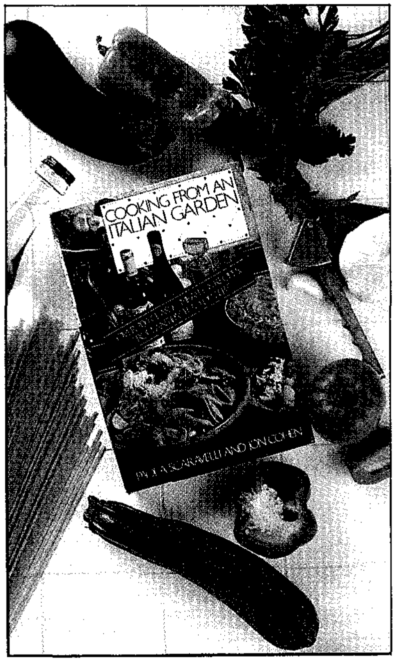
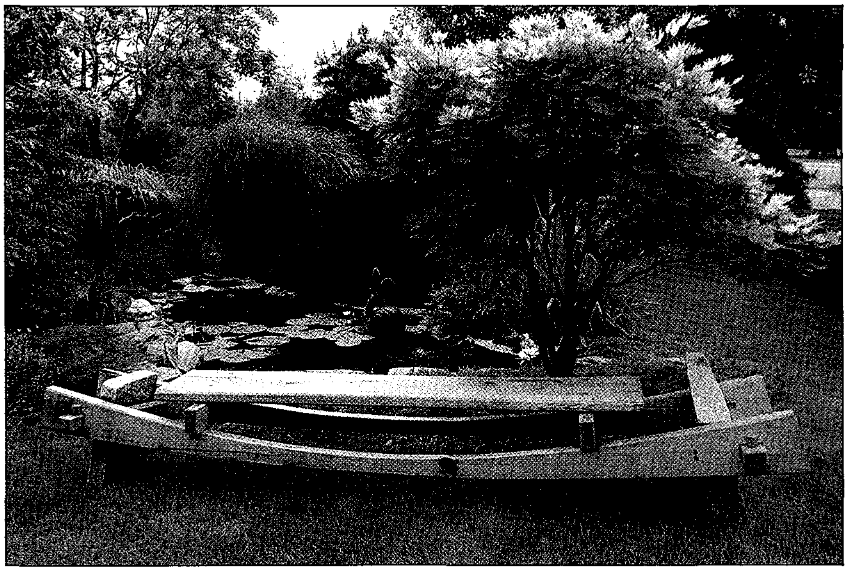
By Nancy McKeon and Corky Pollan



Good & Polenta

For the person who cooks deliciously, the importance of *Cooking From an Italian Garden* lies in those recipes where starch, herbs, and vegetables are combined—one of the more solid and savory of food marriages. You'll understand how powerfully good all this is once you've dined on fried polenta "sandwiches" filled with capers and cheese or lunched on torta of spinach, ricotta, and cream. Eventually you'll notice there's not a single recipe with meat in the entire book. But that's how lusty and good this food is.—**Barbara Costikyan**

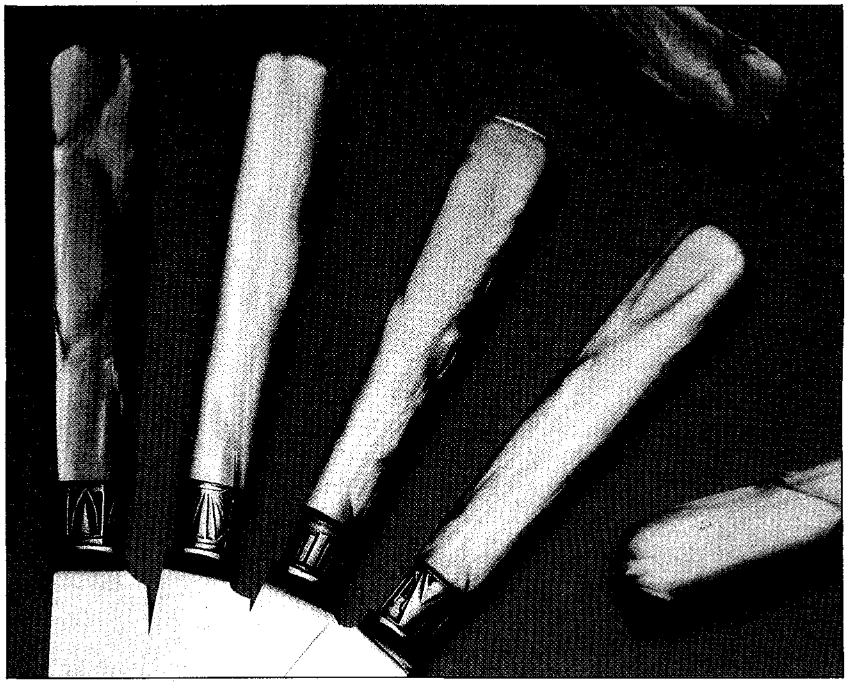
COOKING FROM AN ITALIAN GARDEN/ Holt, Rinehart and Winston/$18.95



Season's Seatings

When geometric gardens gave way to greenery planted to look wild and natural—that is, to the eighteenth-century English garden—rustic seats to view the pastoral scene were in great demand. Although our garden vistas are puny by comparison, garden seats are still prized. And sculptor Michael Ince makes some of the best. Ince handcrafts his classic but whimsical limited-edition pieces from treated oak or western red cedar. The Japanese-inspired oak-and-granite bench above is eight feet long ($1,450, others $850 to $3,000; allow four to six weeks).

THE BAYBERRY HOUSE AND GARDEN CENTER/*Montauk Highway/Amagansett, Long Island/516-267-3000*



The Knife of the Party

A Bergdorf's buyer with eagle eyes spotted these tabletop treasures at an antiques fair in Paris—knives with pearlized Bakelite handles ($12.50 and $15 each) in jewel colors. Great for summer desserts of cheese and fruit, the stainless-steel blades are new. The effect is rich and old.

BERGDORF GOODMAN/*Seventh floor*

Photographs: top, Allan Weitz; center left, S. Baker Vail; bottom, Victor Schrager.

Records/Peter G. Davis

IF YOU KNEW JUSSI

"...New releases give us Bjoerling as a magnificent, elegant Romeo, a silvery, piping tot, and a rakish pop singer..."

THE METROPOLITAN OPERA'S CENTENNIAL season has not exactly been crammed with sentimental reminders of the company's glamorous past, perhaps wisely so. After a certain age, most operagoers need no encouragement to prefer memories of voices past to the "inadequate" singers of today. This attitude hardly benefits the Met, which must sell tickets for the here and now. It has, however, discovered a lucrative source of revenue by offering these nostalgic fans a series of historic Saturday-afternoon-broadcast recordings, which has now reached volume eleven with a 1947 performance of Gounod's **Roméo et Juliette.** A new record project promises to be an equally attractive proposition for disgruntled old-timers: two-disc albums profiling various periods in the Met's history and featuring out-of-print commercial recordings by famous house singers of the past 100 years.

Juliet and Romeo: *Bidú Sayão and Bjoerling in Gounod's opera, 1947.*

The 1947 *Roméo* broadcast is indeed legendary, a performance that has already had a long under-the-counter life on pirate discs and tapes. I first heard it over 25 years ago on a private issue produced by Edward J. Smith, wildly off pitch and in execrable sound but still thrilling. (Smith, who died a few weeks ago—no doubt to the Met's great relief—was in his own shady way an inspired entrepreneur, part Captain Kidd, Santa Claus, and P. T. Barnum. Although the ethics of his long and colorful piratical career may be questioned, he never became rich as he spread the joy and kept one step ahead of the law, surreptitiously circulating countless live performances from all over the world.) The Met's official *Roméo* release is a transfer from original acetate transcription discs, and the sonics have been improved beyond recognition by Tom Owen, chief engineer of the Rodgers and Hammerstein Archives of Recorded Sound of the New York Public Library at Lincoln Center.

Principal interest here centers on the two lovers, Bidú Sayão and Jussi Bjoerling, who were touched by the gods on that memorable afternoon of February 1, 1947. Bjoerling is in especially magnificent form, positively reveling in a voice that sounded never less than glorious, even on off days. He hurls himself at Tybalt after Mercutio's death with the anguished rage of a wounded animal, pours out his remorse during the scene's final ensemble in a torrent of golden tone, and caps it all with a ringing high C that obviously left the audience staggered. This Romeo is also meltingly elegant when the occasion demands, no more so than in his duets with Sayão, considerately modulating timbre and texture to blend exquisitely with his partner. The soprano is no less extraordinary, articulating the Waltz Song with scintillating precision, intonational purity, and musical refinement, and later warmly responding to Juliet in accents of the most tender, limpid, and eloquent beauty.

The supporting cast is several cuts below this exalted standard—at least the Met's comprimario roster has improved vastly over the past 35 years—although Mimi Benzell's pert Stephano conveys a charming insouciance, and John Brownlee's Mercutio swaggers with dashing bravado even if his paper-dry baritone rarely beguiles the ear. Emil Cooper beats time rather perfunctorily, and the score has been brutally cut, as was the practice in those days. Even at that, the asking price of $125 hardly seems excessive to hear Bjoerling and Sayão sing like angels from heaven. Presented in the same format as the previous historic broadcast releases, this set comes in a handsome felt slipcase, with a libretto and an illustrated booklet containing David Hamilton's article on *Roméo* at the Met, an appreciation of Sayão by William Seward, and biographies of the other singers by Will Crutchfield. Anyone who might think twice about buying a pair of Met orchestra seats these days may confidently invest the same amount in this priceless album, available only from the Metropolitan Opera Fund, Box 930, New York, New York 10023.

The company's latest recording venture, **One Hundred Years of Great Artists at the Met,** leads off with a two-disc set covering Edward Johnson's 1935–50 tenure as general manager. This fifteen-year period, marked by severe financial woes and the interruption of international operatic travel by World War II, may not loom as the most gilded era in Met history. No matter. Most operagoers over 50 will naturally be sentimentally attached to the Johnson years, and this album has been astutely assembled by David Hamilton to jog some fond memories and highlight the very best talent of the time.

Thanks to Johnson's benign leadership and the exigencies of wartime, American artists finally came into their own at the Met, and here are the best of them—young, fresh-voiced singers eager to make their mark. Merrill,

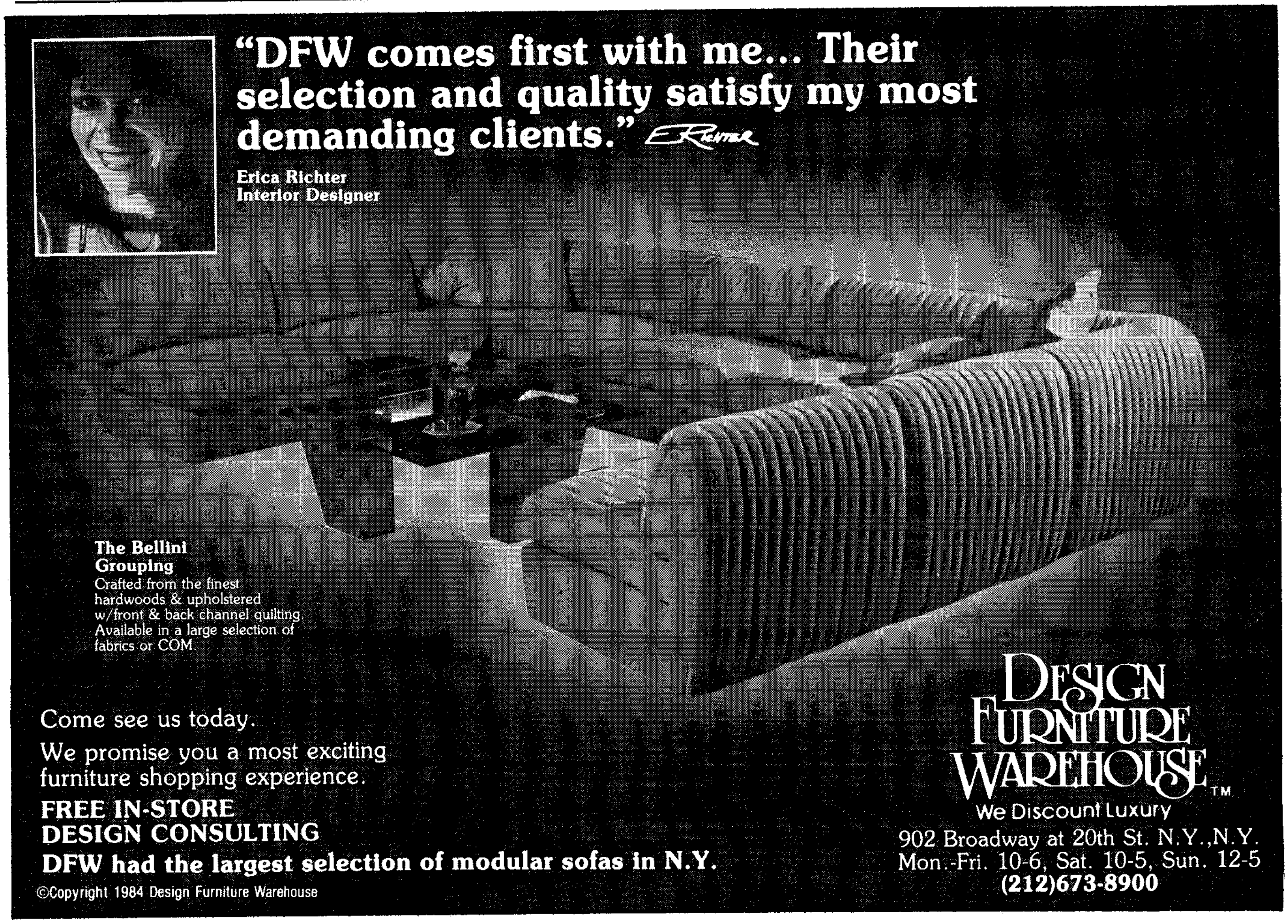
Photographs: Metropolitan Opera Archives.

Peerce, Steber, Tucker, Warren, Kirsten, Traubel, Stevens, Kullman, and Varnay form the core of this impressive galaxy, reminiscent of the days when the Met was a true company and a close-knit family of stars. A number of important European singers also sang frequently in New York during those days, and some settled here permanently: Milanov, Albanese, Tagliavini, Welitsch, Di Stefano, Pons, Novotna, Sayão, Singher, Bjoerling, Jobin, Janssen, Thorborg, and Flagstad have all been captured in their prime, with such respected Met veterans as Tibbett, Martinelli, Pinza, Baccaloni, Kipnis, and Melchior to round out the picture.

I would not quarrel with one of the 27 selections included here—even when a singer recorded a particular selection more than once, Hamilton invariably chose the best version. Most of this material has appeared on LP before, but those CBS and RCA reissues have long since vanished from the catalogue, making the present compilation especially valuable for younger collectors curious about the great Met personalities of their parents' generation. The series will eventually include nearly all the major singers who appeared with the company since 1883, and I trust future releases will maintain the high standards of the first installment, which gives full discographical information, short biographies of the artists, texts with translations, and a generous assortment of photographs. Each album, $19.98 plus $2.50 for shipping charges, is sold on a subscription basis from Met Record Series, 1865 Broadway, New York, New York 10023.

The Johnson regime may not have been the Met's most exciting age, but several singers from "The Fabulous Forties" must certainly be reckoned among the century's greatest, and **Jussi Bjoerling** was definitely one of them. Nearly every disc he made at the height of his career remains available 25 years after his death. That fact has motivated several Scandinavian labels to explore some of the more arcane areas of the Bjoerling discography, and the most unusual item of all turns up on SR 1354/5: six songs recorded in New York around 1920, when little Jussi, aged nine, was touring America with his father, David, and two brothers, Olle and Gösta, as the Bjoerling Quartet. I defy anyone to pick out the famous tenor-to-be from these piping trebles, but all three boys possess remarkably pure, silvery voices.

The balance of this fascinating two-disc set features the mature Jussi in nine rare items—songs, arias, and duets recorded between 1941 and 1953—drawn from Swedish Radio archives. Listen to Sibelius's *"Var det en dröm,"* and you may just be convinced that Bjoerling rejoiced in the most beautiful tenor voice ever to issue from a human throat. Gösta and Olle are also heard as adults, both of them abundantly gifted tenors who might have become as famous as their brother had they chosen to pursue careers beyond Sweden. The album closes with a second version of *"Sommerglädje,"* one of the songs the trio recorded as tots in 1920. When this sentimental reunion occurred in 1952, the brothers were 43, 41, and 40 years old—an especially poignant finale to a valuable collection, since all three died not long afterward. Two other Bjoerling treasures have also surfaced recently on Bluebell: Jussi rakishly tossing off thirteen Swedish pop songs recorded in 1932–33 under the alias of Erik Odde (BELL 132), and a pair of live concerts from 1939 and 1954 (BELL 163). As Erik Odde, Bjoerling croons with all the laid-back charm and easy grace of a Crosby or a Como, although I doubt very much that anyone was taken in by the ruse—even in 1932, the tenor's individual vocal timbre was instantly identifiable. Distributed by Polygram Special Imports, 810 Seventh Avenue, New York, New York 10019, all these discs are indispensable for the compleat Bjoerling collector. ▬



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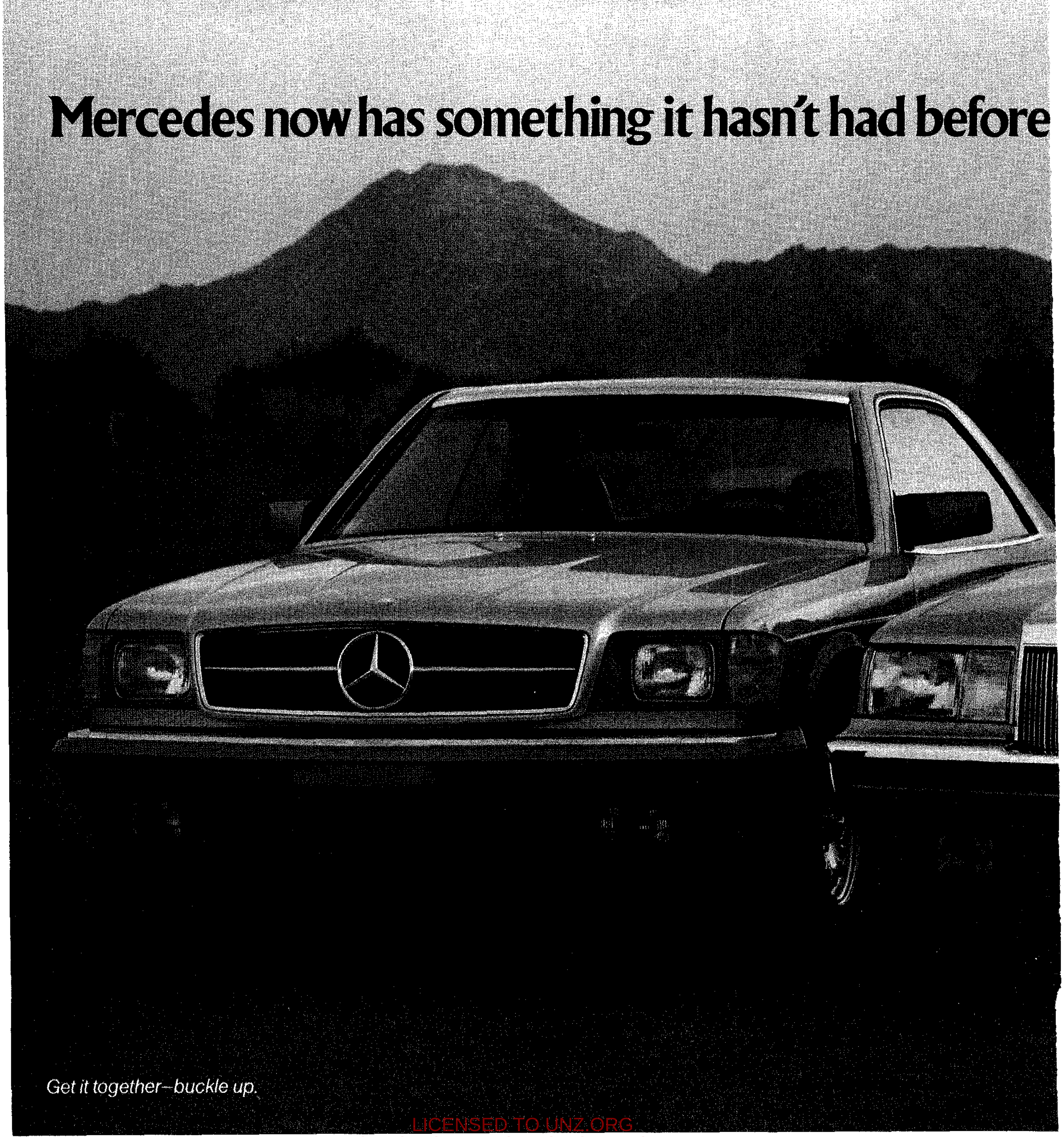

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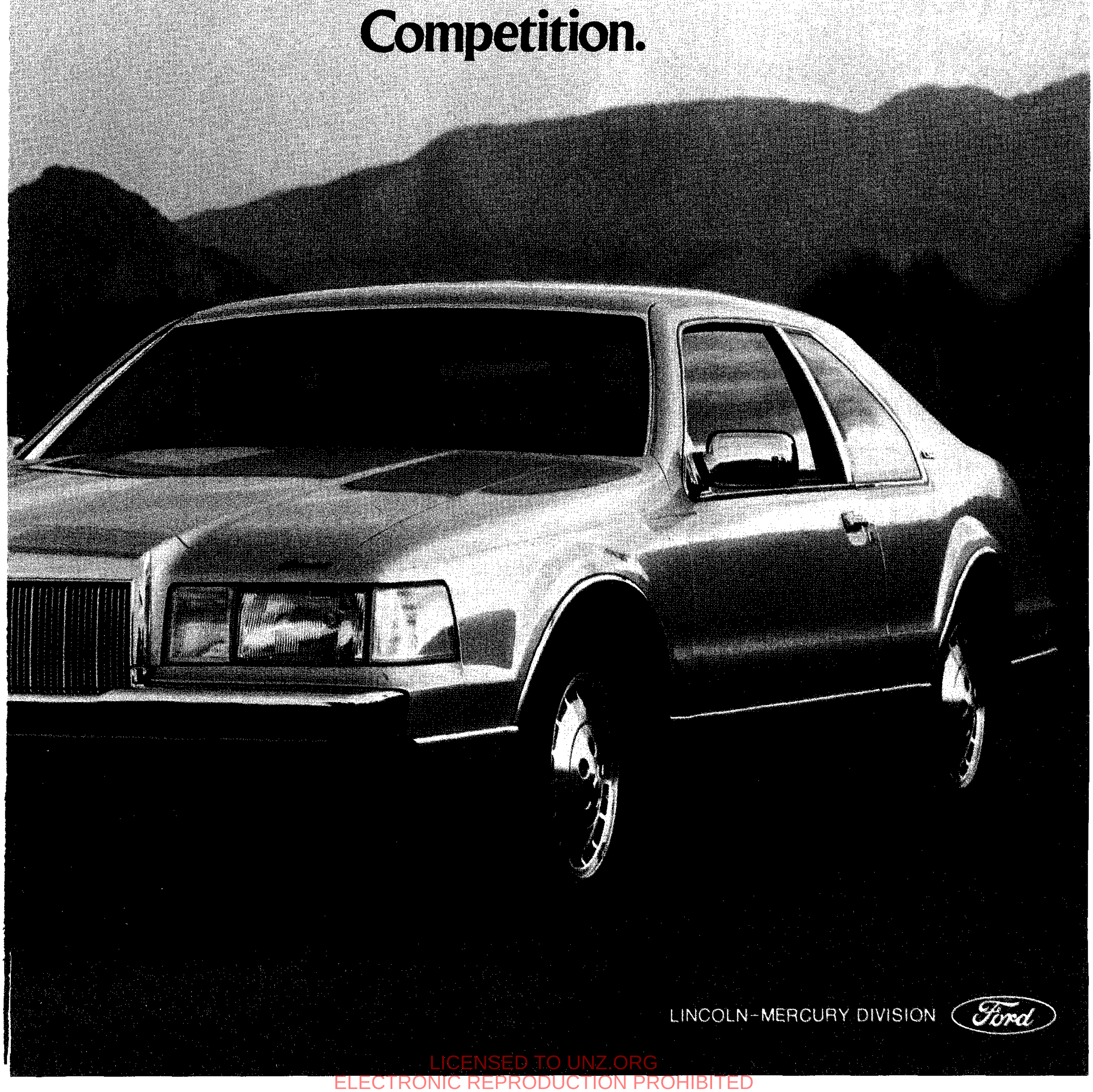


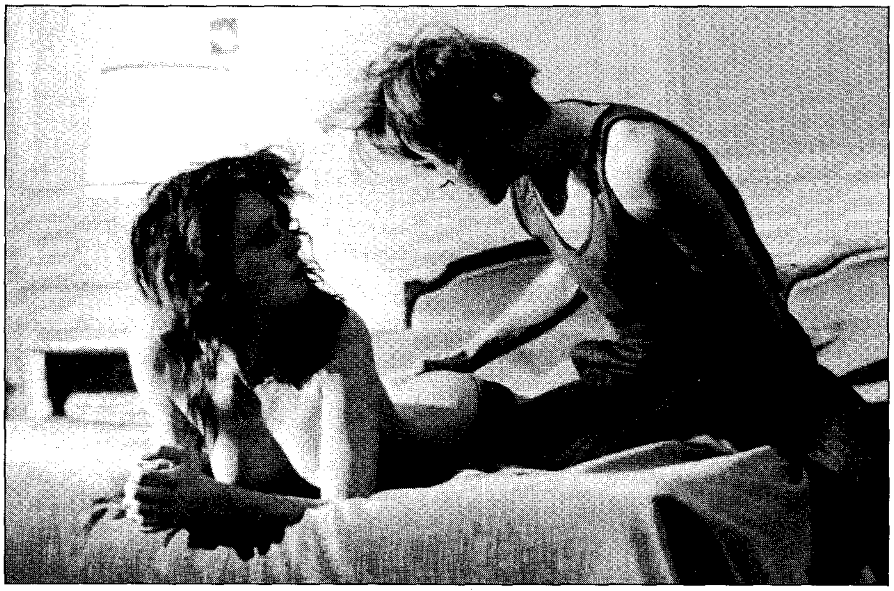
CARMEN, BABY

"...In *First Name: Carmen,* Godard has captured the spirit of erotic feverishness as few have in the history of the movies..."

MARUSCHKA DETMERS, THE VERY young Dutch actress who plays Carmen X in Jean-Luc Godard's **First Name: Carmen,** has a puffy upper lip, a head of thick, tangled hair, and eyes that look clouded and troubled. Detmers has arrived at that time in her life when nothing but sex seems to be going on in her head—her face expresses only shades of longing, mastery, and contempt. I can't say whether she's going to be much of an actress. I can't even say whether she's pretty—I didn't really notice. Naked through a good part of the movie, Maruschka Detmers is one of the most completely eroticized screen performers since Louise Brooks.

She never makes love onscreen, but just standing still, clothed or naked, Detmers convinces one that a hard-puffing sex star like Sonia Braga is a calculating fake. Jacques Bonnaffé, who plays her lover, Joseph, is slender and well knit, with a melancholy forehead and a handsome cleft chin. Physically and temperamentally, he is not her equal—but then he is not supposed to be. In this updating of the Carmen story, Bonnaffé is Detmers's victim—a man who fulfills himself in a destructive passion for a woman who is contemptuous of him.

These two are nothing like the young characters at the center of Godard's famous films of the 1960s: *Band of Outsiders, La Chinoise, Weekend.* Godard's mock gangsters and fumbling political terrorists seemed to come out of Left Bank cafés or the halls of the Sorbonne. They were privileged youth, playing at crime and assassination while dreaming of American movies, and Godard both celebrated and satirized them. But Godard no longer finds contemporary youth interesting. Appearing in the movie himself, he says today's kids "haven't invented anything," by which I think he means that their style lacks a political edge. Carmen X and Joseph are very young, but they aren't grounded in any social reality. They are doomed lovers, familiar figures in what has recently become the best-known plot in Western art, and they may mark another stage in Godard's shift from his old lyric-journalistic mode to something more consciously aesthetic. What we get in *Carmen* is a jangled myth of eros. Politics no longer figures, except perhaps as a lingering disgust with capitalism and a yearning for purity in action.



Longing and contempt: *Maruschka Detmers and Jacques Bonnaffé in Godard's film.*

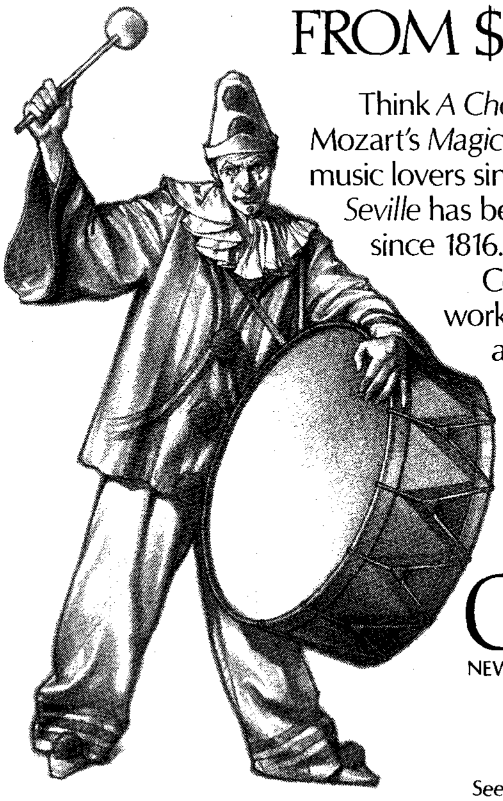
If you feel like walking out in the early sections of *First Name: Carmen,* I can only say, "Be patient." In the past, Godard would interrupt his narratives with left-wing harangues, journalistic essays, comic or vicious asides. He's still hair-raisingly casual about plot, and though he's dropped the harangues and limited the asides to the occasional aphorism (he is, after all, French), he now fragments his material more radically than ever. In *First Name: Carmen,* the characters, abruptly introduced, scattered, and recombined, are as follows: (a) Godard himself, playing a washed-up, enfeebled film director named Jean-Luc Godard, who wanders around a hospital room, cigar in mouth, muttering gnomic remarks and looking for a reason to stay in bed; (b) his niece, Carmen, who convinces him to let her use his seaside apartment in Trouville and later to front for her by pretending to make a film while she and her gang kidnap a wealthy businessman; (c) Joseph, a bank guard who falls in love with her in the middle of a heist and becomes her accomplice and patsy; and (d) the four players of a string quartet who, with no obvious connection to any of the above, are rehearsing some of Beethoven's greatest music (including the Tenth, Fifteenth, and Sixteenth Quartets). The music cannot help one understand all the movie's narrative fragments, some of which go whirling into space, but it pulls the differing moods together, and sometimes one is lulled by an odd juxtaposition—Beethoven played over a shot of subway trains crisscrossing at night on a bridge—without exactly understanding why.

Yet the main lines of the film are clear enough. "The real subject of *Carmen,*" Godard has said, "is the music and the body, and the script comes from that realization—the lovemaking between music and the body." Exploiting the intimacy of the cinema, Godard and his collaborator, screenwriter Anne-Marie Miéville, achieve what would be impossible in the theater or the opera house. And with the arrogance of genius, Godard realized that Beethoven's music expressed the Carmen story more fully than Bizet's. Beethoven, it turns out, imposes a graver, more tender and serious melancholy; he releases greater energy—a headlong, ecstatic rush that at times is overwhelming. His music transforms what might seem a tawdry story into a fable of erotic destiny.

Shacking up together at the seaside apartment, the lovers, accompanied by the volatile late quartets, move abruptly from languor to violent arousal. Godard poses them in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy, without any of the usual erotic kitsch of sweat and writhing limbs. Some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. In one stunning scene, Joseph, realizing what he has got himself into, sits at a kitchen table with his head in his hands, while Carmen, standing nearby, wears only a T-shirt, and as the shot continues your attention is riveted—how could it not be?—by the thatch of pubic hair, thick, black, and glossy, below Detmers's shirt. At such moments, you understand why Joseph wants to make love to her all the time—or not live. For the male viewer at least, the shot is so powerful it burns up the space between him and the screen. For an instant, he can't see any reason that he shouldn't have Detmers himself. But of course he can't, and neither, for very long, can Joseph, for Detmers's Carmen is both completely available and completely willful—a faithless, unreachable girl, experimenting impassively with sex as power. She isn't even cruel—her attention just flickers away to someone else.

Despite my lathered fantasies, the movie isn't pornographic. There's no culmination, no release, just desire as obsession and fate. In other words, Godard has made one of the rare serious erotic films. Our movies are full of uncovered bodies, but these actors are really naked—their fears and longings are exposed. For Detmers, nakedness is a weapon; for Jacques Bonnaffé, a form of vulnerability. His Joseph is out of it—an inarticulate, baffled man who can't keep up with Carmen and the odd, violent gang that hangs around her. Living with her unmans him. When the couple moves back to Paris, and Carmen begins seducing a young waiter in their hotel room, Joseph stupidly tears off his clothes, chasing her into the shower, where, in an act more shocking than any amount of violence, he humiliates himself, confessing that he's finished.

By appearing in the movie in a sick and decrepit state, Godard may himself be indulging a longing for the end—or at least venting a masochistic sense that he's past it. If he wasn't so funny a performer, his self-pity would be distasteful. On the other hand, his art has never been more vital than in *First Name: Carmen.* So perhaps you need to feel old and even impotent before you can really understand the sexual desperation of the young. Strange! The movie has many loose ends, and maybe even a second viewing won't suffice to tie them all together. But one can say at least that Godard has captured the spirit of erotic feverishness as few have before him in the entire history of the movies. ■



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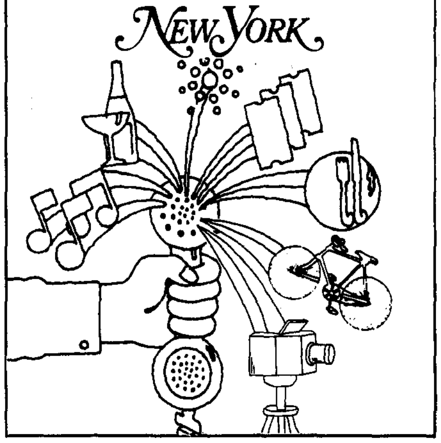

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MAKING THEM JUMP

“. . .Helgi Tomasson looks like a big enough choreographing talent to give even Peter Martins a jeté for his money. . .”

Summer storm: *Kyra Nichols in the New York City Ballet’s* Menuetto.

A “HOUSE CHOREOGRAPHER” IS RARELY destined for glory. He’s a regular member of the company (so his labor comes cheap) who provides workmanlike filler pieces for the repertory. His ballets seldom survive more than a few seasons, and they’re not much in demand elsewhere. The **New York City Ballet,** with Balanchine and Robbins as presiding geniuses, has over the years employed a string of such lesser dance-makers, most of them working in the Balanchine mode. Peter Martins started out as one and has not yet fully emerged from the condition of dutiful imitation. Meanwhile, the company continued the practice during its July residence in Saratoga Springs, offering apprentice works by two of its principal dancers, Helgi Tomasson and Bart Cook.

Ironically, Tomasson looks like a big enough talent to give even the accomplished Martins a jeté for his money. His fourth ballet, *Menuetto,* to the Mozart Divertimento in D for two horns and strings, is, like his dancing, refined and refreshing, and it displays a highly sophisticated craft. Tomasson has a natural facility for manipulating groups of varying numbers. His cast consists of two principal women, Kyra Nichols and Maria Calegari, with cavaliers for each, three soloists, and an ensemble of eight. It’s a reasonably conventional arrangement, but Tomasson presents and rearranges these figures in subtle, surprising ways.

First Nichols appears with a retinue of nymphs—six women in ruffled seamist dresses, whom she lures into the dance by her irresistible dancing. These daughters of nature then relinquish the stage to Calegari and a courtly entourage—three men and two women, in an entrance so elegantly devised you can practically see the gilt flashing on their carriage, the plumes waving on their horses. Later a pas de trois for the soloists is invaded by a brilliant variation for Nichols, who passes through their idyll like a sudden summer storm, then leaves them as serene as before. The principal men don’t arrive until the ballet is nearing midpoint, and it’s Calegari alone whom they meet first. The central adagio—simple in steps, tender in mood—is assigned to both couples, who often dance the same material in unison or with one pair just a measure behind the other, all the while convincing you that this doubling is necessary for you to see the passage whole.

There are dazzling shifts of personnel from the ensemble to the soloist ranks and back again, and deft combinations and recombinations, creating stage pictures that are carefully balanced, as befits a classical ballet, while hardly ever being symmetrical. Tomasson accomplishes all this like a genial and expert host who can move his guests from apéritifs in the garden to the candlelit dinner table, without their once feeling rushed, jostled, or dislocated—yet before the soufflé falls a fraction of an inch.

As one of the finest dancers of his generation, Tomasson might be expected to choreograph most inventively for men, and in a previous work, *Ballet d’Isoline,* a male quintet was indeed the most distinguished section. Here in *Menuetto,* while he’s made wonderful things for his two young male soloists—Peter Boal, pure and calm as moonlight, and Carlo Merlo, a hotheaded enthusiast—he treats the principal men as ciphers. Afshin Mofid, a dark, beautiful princeling, and the blond, self-consciously handsome Otto Neubert seem to have little but their noble bearing and good looks to recommend them. Tomasson doesn’t even seem to notice the gulf between Mofid’s soft, liquid style and Neubert’s stiffness.

He goes all out with the ladies, though, making much of Calegari’s sultry, languid quality; he seems fascinated by the delectable leisure with which she executes a phrase. For Nichols, a brilliant allegro technician with a *princesse lointaine* air, he sets steps that would vanquish nearly anyone else—attitude turns, for example, with the supporting knee bent—and submerges them in a context of effortless dancing to music, something one might do in a dream.

If there is anything lacking in this lovely ballet, it is dramatic urgency, and it was missing from Tomasson’s previous efforts too. His dances still take place in Arcadia.

Bart Cook’s *Seven by Five,* his first ballet, suggests both Robbins and Balanchine as mentors. Its suave interweaving of movement motifs can surely be traced to Balanchine; its perky cleverness calls to mind early Robbins pieces such as *Interplay.* But most of all, the

Photograph by Steven Caras.

piece, set to the Saint-Saëns Septet in E-flat major, harks back to Cook's origins with a regional company in Utah. When this group, Ballet West, played New York some seasons ago, it displayed the same determination to be cute and cheerful that Cook's effort does, with its hip-wiggling soubrettes.

The "five" in the ballet's title refers to the five dancers—Judith Fugate, Lisa Hess, Melinda Roy, Peter Frame, and David Otto. The choreography deals overmuch in the problem of designs for these uneven numbers and the implication that with three ladies to only two male escorts there must always be a wallflower. Even when the idea is not personalized, you are aware more of the limitations of the unevenly matched group than you are of Cook's resourcefulness in the situation, one in which Robbins, by the way, is adept.

Like the work of most novices, the ballet is clotted with steps; the choreography can't seem to leave the music alone, but must spell it out step for note. Yet rather than reflecting the shifting moods of the score, the steps throughout tend to be bouncy ones, like pas de chat, or vivacious, like quick battements en avant, the leg whisking up in front of the body as if pointing out a direction of travel.

Actually, the dancers hardly travel at all. They tend to cluster instead, like the nuts in a chocolate "turtle." The boys are forever linking arms, encouraging the girls to use them as a trellis, to swing blithely from them as if on a jungle gym, or to pirouette in deep plié under their shelter. There are lots of closed-ranks lineups with a single movement raveling briskly down the row, and a recurring all-hands-center star formation. If a couple of people break away from the group, they re-accrete as soon as possible. Someone noticed how little space the dance consumes and set up rows of side curtains to cut off part of the dancing ground. Black as doom, they only call attention to the problem.

Cook himself is a marvelous and unique dancer. His regional background gives him an earthiness and authenticity lacking in many of the purebred classical types spawned by the company's official academy, the School of American Ballet. In abstract works such as *The Four Temperaments* (he dances the Melancholic section) or *Agon* (where he leads the pas de trois), he shows you the very texture of the movement. He can be soulful, as in the grave, elegant solo Balanchine made for him in *Square Dance*, and wickedly funny—as the cigar-puffing lecher in *The Concert*, Robbins's send-up of ballets to Chopin. Evidently he knows more about dancing than his first ballet shows. Whether he can turn that performer's wisdom into choreographic skill remains to be seen. ■

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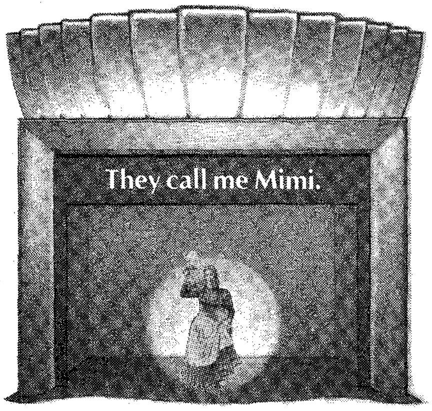

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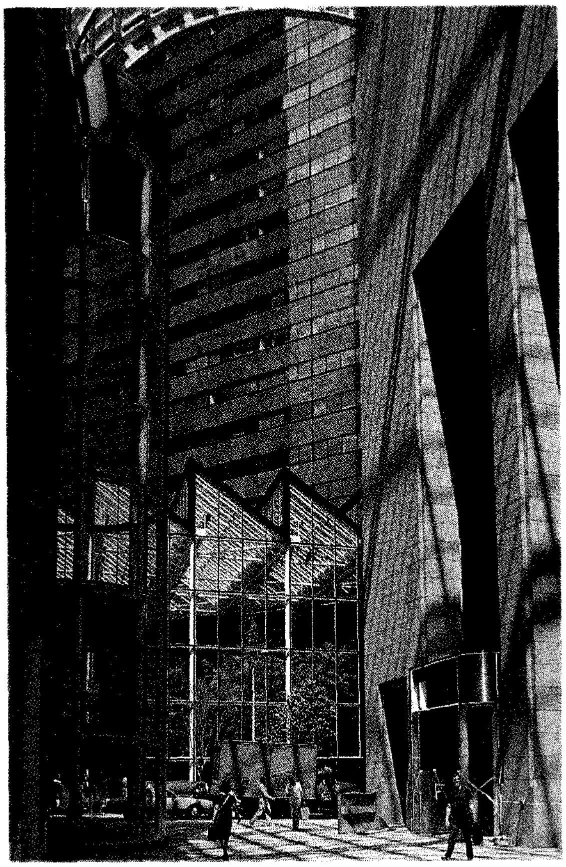


City within a city: *I.B.M. through the A.T.&T. passage.*

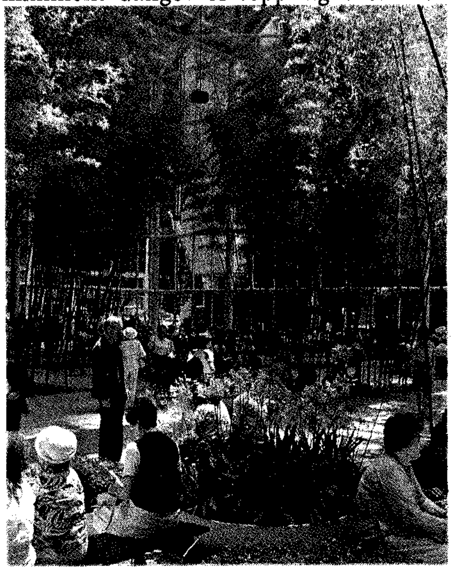
WHEN THE PLANS FOR TRUMP TOWER and the A.T.&T. and I.B.M. Buildings were revealed some years back, there were cries of protest and predictions that New York was facing an attack of "monster" skyscrapers. Trump and I.B.M. are now finished, and this month the last construction fences were removed from the Madison Avenue side of A.T.&T. And it is clear that the fears were justified. No matter how one squints, these buildings loom. They rise without mercy into a sky already too cluttered with stone and steel and glass. Whatever claims they may make to being handsome, they are too high and too wide. In talking about them, even their architects get defensive about the bulk.

But down below on the street level, something truly remarkable has happened, and not all of it according to plan. Striding north along the west side of Madison, pedestrians now find that they can cut left among the granite columns of A.T.&T. and take a shortcut onto 56th Street. As they do, they are confronted by the airy glass greenhouse protruding from the back of I.B.M., and discover that an enormous sliding glass door stands open to a passageway north to 57th Street. Halfway through it on the left, another door leads through Bonwit Teller to the Trump atrium and a glimpse of Fifth Avenue beyond. Brown-baggers and corporate executives alike pause to ponder the choices. In the space of an hour, the same faces may reappear riding on the Trump escalators, or reexploring the A.T.&T. labyrinth. And they tend to be smiling. These people have stumbled on a city within a city, and the best thing to happen to New York street life in years.

Although the interaction of these spaces is not altogether an accident, the level of success has taken even some of their planners by surprise. When work on I.B.M. began, the architect, Edward Larrabee Barnes, met frequently with Lauren Otis and other members of the City Planning Commission. Under the "incentive zoning" of the time (since changed), it was possible to build buildings with far more floor area than normal by providing a number of public amenities, among them a "covered pedestrian space." Barnes settled on a huge glass shed to be planted with trees. The tower was placed at the corner of the site, on 57th and Madison, to retain the high-rise character of the broad streets and to give the maximum amount of sun to the greenhouse behind it. Although planning for A.T.&T. and Trump had not yet begun, it was assumed that big buildings would eventually rise to the south and west. Barnes and Otis accordingly laid out a pattern of pedestrian movement that would make the I.B.M. space a sort of focus, or "town square," for whatever followed. But, says Otis, "I never predicted that the spaces would come out the way they have."

At the heart of their success is their architectural diversity. Each of the three buildings is a distinct personality, and not all are equally good. Trump Tower is an anonymous, 68-story shaft clad in unrelieved acres of dark, one-way glass reminiscent of those "stretch" limousines in which something sinister always seems to be going on. It is distinguished in dreariness from other such façades only by the sawtooth shape of the southwest corner. A.T.&T., for all the millions of dollars that went into the 36 stories of its pink-granite mass, succeeds in being overbearing without being interesting. And its classical pediment, which made its architects, Philip Johnson and John Burgee, the press heroes of postmodernism, is dating fast.

The best of the three is I.B.M., primarily because of its façade, an elegant composition in bands of green granite and glass that, despite its apparent uniformity, grows richer with the looking as light plays on the mosaic of variations in the stone. But while its unapologetically modernist 43-story tower is positively svelte from some angles, it presents a blocky hulk to the intersection of Madison and 57th Street. And unless it is seen as a whole, the tower seems in imminent danger of toppling over the



Tranquil: *The I.B.M. greenhouse at midday.*

Photographed by Peter Aaron/ESTO.

enormous cutout above the front door.

Downstairs, however, each of these buildings has unique virtues, and—most important—even their sins are mitigated by their location within a block of one another. One of the main delights at ground level is the series of views between A.T.&T. and I.B.M. From the 55th Street end of A.T.&T.'s through-block passage (directly behind the tower), the jagged roofline of the I.B.M. greenhouse and the green striations of the main building are framed neatly enough to suggest that the scene was worked out in advance. Reversing the point of view shows the brooding stonework of A.T.&T. to its best advantage—blurred slightly by the wispy 45-foot-high bamboo trees sprouting from the I.B.M. greenhouse floor.

Edward Barnes says he designed the enormous cantilever over I.B.M.'s entrance to create a "sense of unreasonable space." Whether one feels thrilled or menaced by the overhang, there is no denying its power, and after passing under it, the tranquillity of the greenhouse is reassuring. From there, a midday tour might lead south across 56th Street to A.T.&T. for a stop in the lobby, a space so intensely "done" that one is not sure whether to quiver at the excess of historical references or to grovel before the nude statue of "Golden Boy." There is a funereal quality worthy of the Nibelungen in this chamber, but it is no less arresting for its arch solemnity.

Brooding: *A.T.&T.'s labyrinth of columns.*

For something more animated, one could not choose a wilder contrast than the atrium of the Trump Tower. Here, water cascades down an entire wall of blazing-pink marble selected for, among other reasons, its flattering effect on women's complexions. Five stories of superpriced shops line balconies that seem about to pop loose from the walls, sending escalator-loads of tourists to their dooms in the mounds of chocolate dispensed by DDL Foodshow in the basement. The disorienting clash of rosy stone, polished bronze, and copper-colored mirrors represents more simple bad taste per square foot than most Las Vegas casinos could aspire to. But this was not meant to be the atrium at the Frick. Indeed, Der Scutt, the architect in

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charge of design for the Trump Tower (while with the firm of Swanke Hayden Connell), eagerly compares the atrium to Disneyland. The aim, he says, was "to lure people in, to excite them. It's a crowd pleaser. People come to gawk."

But even gawkers need a break, and if they've timed it right, they will be able to retire through the passageway to I.B.M. for one of the regular lunchtime concerts. A recent Wednesday offering filled every one of the available chairs and benches, not to mention the curbs along the glass walls.

Any one of these spaces might have flourished—or flopped—on its own. What has ensured their success is the critical mass of people drawn through them by their combined magnetism. New York has always been a pedestrian city, and its best theater has always been on its streets. But those streets have become increasingly inhospitable as they have grown dirtier, more dangerous, and more crowded. The unexpected genius of this new urban complex is that it provides an extraordinary variety of space that is clean, safe, and open enough to the street itself to preserve a sense of flow.

Disney: *The Trump lobby.*

While the traffic through this midtown city is already heavy, it is still tentative. It will increase as the habit takes hold. Meanwhile, I.B.M. is tinkering with its trees, its tables, and its lighting, and A.T.&T. will soon be softening its granite forest with food kiosks, cast-iron garden furniture, and holly trees, as well as a restaurant and an exhibition gallery in its through-block passage. During the planning of the public areas, there was talk of repaving 56th Street between Fifth and Madison with special brick. The talk ended when the owners could not agree, but in the face of the present success, it is likely to be revived.

If there is a lesson here, it is that variety remains the spice of architecture, but that the reason for architecture remains people. Beyond that, it should be clear that this city needs many more such "amenities"—not as trade-offs for monstrous bulk, but as basic requirements for the privilege of building in New York. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Fresh Fish

IN THE WEE HOURS OF THE MORNING, every morning, the owner of Luchow's restaurant goes down to the fish market and makes his selection from the day's catch. Luchow's has a new pricing policy on its fresh fish for dinner. Fish not sold by 8 P.M. will be marked down 25 percent; fish not sold by 10 P.M. will be marked down 50 percent. Rice and the vegetable of the day are included in this offer. Although prices vary according to the catch, a recent menu read as follows (all prices listed are before reductions): Boston scrod, fillet of Cape May bluefish, Freeport sea trout, Greenport sea bass, and lemon sole, were $8.95 each; Newfoundland halibut steak, was $12.95; baked Atlantic salmon, fillet of Florida red snapper, fillet of Montauk striped bass, and Montauk swordfish steak, were $15.95 each. Other fish include amberjack, blacktip shark, cobia, mako shark, monkfish, and much more. You may want to call ahead to see which fish are left, and if a reservation is necessary. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa accepted. *Luchow's, 1633 Broadway, at 51st St. (582-4697); Mon., Tues., and Thurs.–Sat. noon–midnight, Wed. 11:30 a.m.–midnight, and Sun. noon–10 p.m.; through 9/30.*

Chocolates, Etc.

CHOCOLATES, FLOWN IN FROM BELGIUM and sold in this elegant little East Side boutique, were $25 a lb., now $20 ($10 for ½ lb.). There are also pretty little baskets, which can be filled with chocolates if you like. The small lace-covered baskets, with silk roses and satin trim, in five colors and sizes, were $20–$40, now $15–$32. Other accessories include: Chinese Rose Medallion porcelain cigarette lighters, were $265, now $212; Rose Medallion plates, were $125 and $200, now $100 and $160; nineteenth-century cricket-cage lighters, were $200, now $160; hand-cut lead-crystal lighters, were $65–$90, now $52–$72. Delivery is available in Manhattan; phone orders accepted. A.E., M.C., checks accepted; all sales final. *Le Chocolatier Manon, 872 Madison Ave., near 71st St. (288-8088); Mon.–Fri. 10 a.m.–6 p.m. and Sat. 10 a.m.–5 p.m.; 8/1–31.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

One-Day Sale

THESE DESIGNERS ARE OFFERING THEIR line of cotton and cotton-and-linen-blend sportswear for women (sizes 4–14). For example: cropped tank tops, retail $20, here $10; V-neck drawstring-waist dresses, retail $68, here $45 and $50; sundresses, retail $56, here $40; tank-top jumpsuits with shorts, retail $65, here $45; short-sleeved jumpsuits, retail $76–$80, here $65; sailor dresses, retail $65 and $70, here $40 and $42; simple button-front drop-shoulder dresses, retail $72, here $45; three red dusters, suitable as a dress or coat, retail $86, here $72; interesting short-sleeved jackets with button-back lapels, retail $54 and $60, here $42 and $48; group of hooded rain ponchos made of rubberized French nylon, retail $60, here $35; and much more. Checks accepted; no credit cards; all sales final. *Brenda and Tony, 350 Central Park West, near 95th St., Apt. 1-H (749-7148); 11 a.m.–8 p.m.; 8/1 only.*

Postmastectomy Beachwear

THE REFLECTIONS BOUTIQUE IS HOLDING a sale on swimwear and other things. Bathing suits (sizes 8–20 and a few size 6) by Belle Weather Fashion (the store's own label) and others, were $48–$60, now $10–$42; Gabar suits, were $46–$61, now $30–$45; Roxanne suits, were $52 and $53, now $38; Sandcastle suits, were $40–$60, now $28–$48. Also, Kayser cotton lounge dresses, were $33, now $20. Checks accepted; no credit cards; all sales final. *Reflections, 230 Park Ave., at 46th St., Room 464 (986-5775); Mon.–Fri. 10 a.m.–6 p.m.; 8/1–31.*

Watch Straps

THIS TINY WEST SIDE JEWELER'S SHOP is offering 20–40 percent discounts on an enormous selection of watchbands and straps for men and women. For example: Brazilian lizard straps, were $12.50, now $8.75; Speidel Twist-O-Flex metal bands, were $16.95, now $13.60; calf- or pigskin straps, were $8.50, now $6.80; exotic black, brown, or red lizard Omega straps, were $26, now $15. Men's straps come in three lengths and five widths; women's come in three lengths and six widths. Also, watches and jewelry (new or antique) are repaired here. Simple jewelry repairs are done while you wait. During this sale, you get a calfskin watch strap free with the $20

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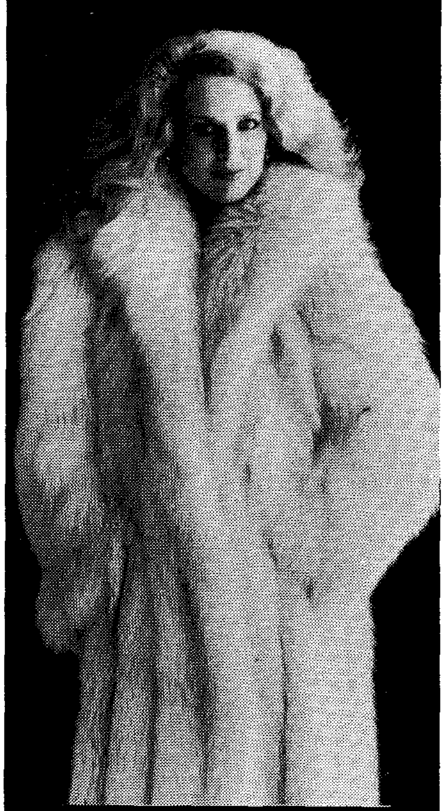

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Super-Cruise

HERE'S A REALLY GOOD BARGAIN: A three-week post-Thanksgiving cruise that spans two hemispheres. On November 29, you'll fly from J.F.K. to Athens, Greece, via Olympic Airlines, then board a 180-passenger first-class ship and sail to Malta, Tunis, Alicante, Málaga, Gibraltar, Safi, Dakar, Belém, Tobago, and Barbados (you can go ashore at each port of call). Twenty deluxe outside cabins, each with two lower berths, are still available. On December 22, you fly home from Barbados to Miami International Airport or J.F.K. Cruise prices were $3,400 per person, double occupancy, here $2,990 (including one-way airfare to Greece); port taxes, here $98; return flight, here $99. As a special extra, you can fly to Athens one week prior to embarkation and stay at the Grand Bretagne Hotel, usually $175 a night, here only $99 for the entire week. For reservations and information, write or phone *South Florida Cruises, Inc., 2069 North University Dr., Fort Lauderdale, Fla. 33322 (305-742-9999 or 800-327-7447); Mon.-Fri. 9:30 a.m.-5 p.m.*

Pour le Bain

THIS TINY EAST SIDE SHOP IS CRAMMED with home and bathroom accessories that are now on sale. Everything is at least 20 percent off. A few examples: shower curtains, were $40–$200, now $20–$100; one-of-a-kind shower curtains, in colorful moirés, were $65, now $32.50. Lucite bathroom accessories include: makeup organizers, magnifying mirrors, tissue holders, vanity stools, dressing tables, now 20 percent off. Also, individual place mats, picture frames, ashtrays, now 30 percent off; all ceramics, place-mat sets, now 40 percent off; napkins in twenty colors, were $3.50, now $1.75; and much more. Checks accepted; no credit cards; all sales final. *Paulette's Place, 1049 First Ave., near 57th St. (755-5568); Mon.-Sat. 10 a.m.-6:30 p.m.; while stock lasts.*

Who's Got the . . .

BUTTONS BY THE BAG ARE AVAILABLE here. Big transparent-plastic bags (around 3½ lb.) of assorted buttons, here $1. A variety of smaller bags, each containing one type of button, here 50 cents. There are buttons of every shape, size, color, and material. Cash-and-carry only; all sales final. *Simon Greenspan Hardware, 261 West 35th St. (244-3496); Mon.-Fri. 8 a.m.-5 p.m.; while stock lasts.* ■

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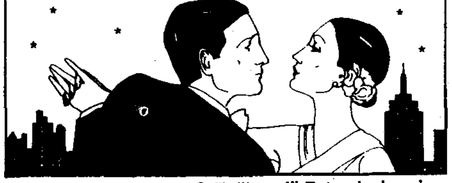

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A Complete Entertainment Guide for the Week Beginning August 1.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru July 31: "Cruel Story of Youth." Opening Aug. 1: "The Lost One." #2—Thru July 31: "The Hidden Fortress." Beg. Aug. 1: "Cruel Story of Youth."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. #1—Thru July 31: "Basileus Quartet"; "Le Bal." #2—Thru July 31: "Blood Wedding."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Aug. 4: "Ghostbusters." Opening Aug. 5: "A Question of Silence." #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Aug. 2: "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "Purple Rain."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. July 30: "Diabolique"; "Panique." July 31: "Monte Carlo"; "That Uncertain Feeling." Aug. 1: "The War of the Worlds"; "When Worlds Collide." Aug. 2: "Arsene Lupin"; "The Mad Genius." Aug. 3: "Walkabout"; "Picnic at Hanging Rock." Aug. 4: "To Be or Not to Be (1942)"; "Trouble in Paradise." Aug. 5: "Breathless (1960)"; "Band of Outsiders."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Aug. 2: "Star Trek III: The Search for Spock"; "Footloose."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru July 31: "A Fistful of Dollars"; "For a Few Dollars More." Aug. 1-2: "Emmanuelle"; "The Story of O." Aug. 3-9: "The Road Warrior"; "Blade Runner."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Last Night at the Alamo." #2—"The Jungle Book."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Electric Dreams." #2—"Heart of the Stag." #3—Thru Aug. 1: "Les Compères." Beg. Aug. 2: "Under the Volcano." #4—Thru Aug. 2: "Les Compères." Beg. Aug. 3: "Erendira."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Aug. 2: "The Muppets Take Manhattan." Opening Aug. 3: "Grandview, U.S.A."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Gremlins."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "The Neverending Story."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Revenge of the Nerds."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Best Defense."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Muppets Take Manhattan." #2—"Bachelor Party."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Beat Street." #4—"Once Upon a Time in America." #5—"Conan the Destroyer." #6—"Romancing the Stone."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Best Defense." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Top Secret!"

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Aug. 2: "Electric Dreams." Opening Aug. 3: "Grandview, U.S.A."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"The Neverending Story." #2—"Gremlins."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Top Secret!" **EMBASSY 3**—"The Jungle Book." **EMBASSY 4**—"Star Trek III: The Search for Spock."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru July 30: "Never Cry Wolf"; "The Man From Snowy River." July 31-Aug. 1: "Gorky Park"; "Night of the Generals." Aug. 2-4: "One Flew Over the Cuckoo's Nest"; "The Shining." Aug. 5-6: "Duck Soup"; "Horsefeathers"; "Cocoanuts." #2—July 30-31: "Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean"; "Streamers." Aug. 1-2: "Magical Mystery Tour"; "Let It Be." Aug. 3-4: "The Year of Living Dangerously"; "Picnic at Hanging Rock." Aug. 5: "Battle Beyond the Stars"; "Battlestar Galactica"; "Buck Rogers in the 25th Century."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"The Last Starfighter." #2—"Cheech & Chong's the Corsican Brothers."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Splash."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "The Jungle Book."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "The Karate Kid."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Revenge of the Nerds."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. July 30: "Shane"; "The Man Who Shot Liberty Valance." July 31: "Barbarella"; "King Kong (1976)." Aug. 1: "if. . ."; "Medium Cool." Aug. 2: "Reds." Aug. 3: "Don't Look Now"; "The Dead Zone." Aug. 4: "Harold and Maude"; "Play It Again, Sam." Aug. 5: "Stalag 17"; "Catch-22."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Purple Rain."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Natural."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "The Gods Must Be Crazy."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Bachelor Party."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "The 4th Man."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Careful He Might Hear You."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. Thru Aug. 1: "Rear Window"; "Vertigo." Beg. Aug. 2: "Under the Volcano."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Muppets Take Manhattan." #2—"Gremlins."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Karate Kid." **CORONET**—"L'Été Meurtrier."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Les Compères."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Aug. 1: "Under the Volcano." Opening Aug. 2: "The Bostonians." **CINEMA II**—753-0774. "Another Country."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Cheech & Chong's the Corsican Brothers." #2—832-2720. "The Last Starfighter."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Neverending Story."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1 & #2—"Ghostbusters."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Top Secret!"

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Electric Dreams."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "The Jungle Book."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Last Starfighter."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Gremlins." #2—"Purple Rain."

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MOVIES

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. Thru Aug. 1: "The Pope of Greenwich Village." Beg. Aug. 2: "Under the Volcano."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—Thru Aug. 2: "After the Rehearsal." Opening Aug. 3: "First Name: Carmen." #2—"Another Time, Another Place." #3—Thru Aug. 2: "Erendira." Beg. Aug. 3: "After the Rehearsal."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"Improper Conduct."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru July 30: "Random Harvest"; "Idiot's Delight." July 31-Aug. 1: "The Wind and the Lion"; "The Dirty Dozen." Aug. 2-4: "The Thin Man"; "The Libeled Lady." Aug. 5-6: "The Wind"; "Camille."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Heart of the Stag." #2—"Skyline."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Ghostbusters." #2—"The Last Starfighter." #3—"Purple Rain." #4—"The Muppets Take Manhattan."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Neverending Story." #2—"The Jungle Book."

95. **THALIA—95th St. W. of B'way.** 222-3370. July 30: Tribute to Bob Clampett. July 31: "Gentlemen Prefer Blondes"; "Victor/Victoria." Aug. 1: "Lenny Bruce Performance Film"; "The hungry i Reunion." Aug. 2: "Grand Illusion"; "Toni." Aug. 3: "The Mad Adventures of 'Rabbi' Jacob"; "The Tall Blond Man With One Black Shoe." Aug. 4: "Breathless (1960)"; "A Married Woman." Aug. 5: "Metropolis"; "Nosferatu (1922)."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. July 30: "Long Day's Journey Into Night." July 31: "Heart Like a Wheel"; "Over the Edge." Aug. 1: "Valley of the Dolls"; "Beyond the Valley of the Dolls." Aug. 2: "Bob le Flambeur"; "Frantic." Opening Aug. 3: "La Petite Sirene."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Star Trek III: The Search for Spock." #2—Thru Aug. 2: "The Last Starfighter." Opening Aug. 3: "Grandview, U.S.A." #3—"Electric Dreams." #4—"Cheech & Chong's the Corsican Brothers."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. "Cheech & Chong's the Corsican Brothers."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

FILMS CHARAS—350 E. 10th St., bet. Aves. B & C. 982-0627. Donation $1.50. July 31, 8 p.m.: Loisaida filmmakers group show.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Aug. 1, at 12:30, 3, 6 & 8:30 p.m.: "Paulina, 1880" (1972) by Jean-Louis Bertucelli.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $10; members $8. July 30-Aug. 4: Filmmakers of the Hamptons Festival XVI. July 30, 8:30 p.m.: "Show of Shows" (1929), with costumes by Earl Luick. July 31, 8:30 p.m.: "Memories of Monet" by Toby Molenaar, & "First Contact" (1983). Aug. 1, 8:30 p.m.: "Itzhak Perlman—In My Case Music" by Tony De Nonno, & "From Mao to Mozart: Isaac Stern in China" (1980). Aug. 2, 8:30 p.m.: "Hickory Hill," "Company" & "Rockaby" by D.A. Pennebaker & Chris Hegedus. Aug. 3, 8:30 p.m.: "Hair" (1979) by Milos Forman, written by Michael Weller. Aug. 4, 8:30 p.m.: "Sakharov" (1984).

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Aug. 19: Olympic Films by Bud Greenspan.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Aug. 3, 7:30 p.m.: "Illusion of Blood" (1965) by Shiro Toyoda.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889; Ticketron: 977-9020; Teletron; 947-5850. Adm. $8; students & senior citizens $6; members $4. Aug. 2, 7:30 p.m.: "The Shop on Main Street" (1965) by Jan Kadar.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. Summer film series. July 30, 8 p.m. (Films at Sea; adm. $5): "Gentlemen Prefer Blondes" (1953) by Howard Hawks. July 31, 8 p.m. (Ballet at the Movies; adm. $5): "The Turning Point" (1977) by Herbert Ross. Aug. 2, 8 p.m. (The Great Sleuths; adm. $4): "Murder My Sweet" (1944) by Edward Dmytryk. Aug. 4, 2 p.m. (Middle Ages on Camera; free): "The Court Jester" (1956) by Norman Panama & Melvin Frank, with Danny Kaye.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: July 30, 2:30 p.m.: "Mutter Krausens Fahrt Ins Glück" (1929) by Piel Jutzi; 6 p.m.: "Kuhle Wampe" (1932) by Slatan Dudow. July 31, 2:30 p.m.: "Combat de Boxe" (1927), "Impatience" (1928) & "Histoire de Detective" (1929) by Charles Dekeukeleire; 6 p.m.: "L'Inhumaine" (1923) by Marcel L'Herbier. Aug. 2, 2:30 & 6 p.m.: "Nightshift" (1981) by Robina Rose. Aug. 3, 2:30 p.m.: "Witte Vlam" (1930) & "Het Kwade Oog" (1936) by Charles Dekeukeleire; 6 p.m.: "Notre Dame de Paris" (1911) by Albert Capellani, "A Message From Mars" (1913) by J. Wallet Waller, "Woman on Trial" (outtakes, 1926) by Mauritz Stiller, & "Prince of Tempters" (1926) by Lothar Mendes. Aug. 4, 2:30 p.m.: (Same as Aug. 3, 6 p.m.); 5 p.m.: "Architectural Millinery" (ca. 1952) by Sidney Peterson, "Under the Brooklyn Bridge" (1953) by Rudy Burckhardt, "What Mozart Saw on Mulberry Street" (1958) by Burckhardt & Joseph Cornell, "Centuries of June" (1955) & "Bookstalls" by Cornell, & "Is This What You Were Born For?" (1981) by Abigail Child. Aug. 5, 2:30 p.m.: "Enough to Eat?" (1936) by Edgar Anstey, "Pett and Pott" (1934) by Alberto Cavalcanti, "Food, Secret of the Peace" (1945), & "Peace and Plenty"; 5 p.m.: (Same as July 30, 6 p.m.).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. July 30, 7:30 & 9:15 p.m.: "Love and Death" (1975) by Woody Allen. July 31, 7:30 & 9:30 p.m.: "Brainstorm" (1983) by Douglas Trumbull. Aug. 1-2, 7:30 & 9:45 p.m.: "Merry Christmas, Mr. Lawrence" (1983) by Nagisa Oshima. Aug. 3-4, 7:45 & 10 p.m., Aug. 5 at 5 p.m.: "Privates on Parade" (1983) by Michael Blakemore; Aug. 5, 7:30 p.m.: "The Circus" (1928), with Charles Chaplin, & selected shorts.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Aug. 5, 2 p.m.: "What Drink Did" (1909) & "A Drunkard's Reformation" (1909) by D.W. Griffith, & "Ten Nights in a Barroom" (1931) by William O'Connor.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Forbidden Films. Aug. 2, 6 p.m.: "Miss Julie" (1952) by Alf Sjoberg.

NEWARK MUSEUM—At the Van Houten Library Theatre, N.J. Institute of Technology, 99 Summit St., Newark, N.J. 201-733-6600. Free. Black Film Festival. Aug. 1, 7:30 p.m.: "El Hajj Malik El Shabazz: Malcolm X" (1978), & "Sugar Cane Alley" (1983) by Euzhan Palcy.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm $3; members $2. Aug. 2, 7:30 p.m.: "Kwaidan" (1964) by Masaki Kobayashi.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Sept. 6: Films of Charles Chaplin. July 31-Aug. 2, at 3, 6 & 9 p.m.: "Work" (1915) & "Limelight" (1952). Aug. 3-5, at 4:30, 7 & 9:30 p.m.: "Kid Auto Races at Venice" (1914) & "The Great Dictator" (1940).

SOUTH STREET SEAPORT MUSEUM—Pier 16, Fulton St. at the East River. 669-9416. Adm. $2.50; members & children $1.50. Outdoor film series; call museum for raindates. Aug. 1, 8:30 p.m.: "The African Queen" (1951) by John Huston.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Aug. 3-5, 7 & 10:15 p.m.: "The Virgin Spring" (1959) by Ingmar Bergman, & (at 8:40 p.m.) "The Moon Is Blue" (1953) by Otto Preminger.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-3600. Free with museum adm. Thru Aug. 12: Films on Art.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Bachelor Party." #2—"The Jungle Book." #3—Thru Aug. 2: "The Karate Kid." Beg. Aug. 3: "Savage Streets."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"The Jungle Book." #2—"The Muppets Take Manhattan"; "Cheech & Chong's the Corsican Brothers."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Indiana Jones and the Temple of Doom." #2—"The Karate Kid."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Ghostbusters." #2—"The Jungle Book."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Ghostbusters." #2—"The Jungle Book." #3—"The Neverending Story." #4—"Gremlins."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Muppets Take Manhattan."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Purple Rain." #2—"Ghostbusters." #3—"Best Defense."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Best Defense." #2—"Purple Rain." #3—"The Neverending Story." #4—"Cheech & Chong's the Corsican Brothers." #5—"The Muppets Take Manhattan." #6—"Gremlins." #7—"The Karate Kid." #8—Thru Aug. 31: "Indiana Jones and the Temple of Doom." Beg. Aug. 1: "The Jungle Book." #9—"Ghostbusters." #10—"The Last Starfighter."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Purple Rain." #2—"The Neverending Story." #3—"Best Defense." #4—Thru Aug. 2: "Gremlins." Beg. Aug. 3: "Grandview, U.S.A." #5—Thru Aug. 2: "The Last Starfighter." Beg. Aug. 3: "Savage Streets."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Cheech & Chong's the Corsican Brothers." #2—"The Muppets Take Manhattan."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Purple Rain." #2—Thru Aug. 2: "The Karate Kid." Beg. Aug. 3: "Savage Streets."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Best Defense."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"The Neverending Story." #2—"Gremlins." #3—Thru Aug. 2: "The Muppets Take Manhattan." Beg. Aug. 3: "Grandview, U.S.A." #4—"Revenge of the Nerds."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "The Jungle Book."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Jungle Book." #2—"Best Defense." #3—"Cheech & Chong's the Corsican Brothers." #4—"Purple Rain." #5—Thru Aug. 2: "Gremlins." Beg. Aug. 3: "Savage Streets."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Aug. 2: "The Muppets Take Manhattan." #2—Thru Aug. 2: "Gabriela."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Best Defense." #2—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A." #3—Program unavailable.

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"The Karate Kid." #2—"The Jungle Book."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Revenge of the Nerds." #2 & #4—"Gremlins." #3—"Purple Rain."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Aug. 2: "Star Trek III: The Search for Spock."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Aug. 2: "Star Trek III: The Search for Spock." Beg. Aug. 3: "Cannonball Run II."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Bachelor Party." #2—"The Neverending Story." #3—Thru Aug. 2: "Electric Dreams." Beg. Aug. 3: "Grandview, U.S.A." #4—"Ghostbusters." #5—"Indiana Jones and the Temple of Doom."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "The Karate Kid."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"Ghostbusters." #2—Thru Aug. 2: "Romancing the Stone."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom." #3—"Cheech & Chong's the Corsican Brothers."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A." #2—"The Jungle Book."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

304. **NEW DORP—LANE—** 351-2110. "Best Defense."

305. **NEW DORP—RAE—** 979-0444. #1—"The Karate Kid." #2—"Gremlins."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"The Last Starfighter." #2—"Purple Rain."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Gremlins." #2—"Revenge of the Nerds."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Bachelor Party."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"The Muppets Take Manhattan." #2—"Ghostbusters." #3—"Gremlins." #4—"Purple Rain."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Gremlins." #2—"Ghostbusters."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"Purple Rain." #2—"The Karate Kid." #3—"The Muppets Take Manhattan." #4—"The Neverending Story."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Aug. 2: "The Jungle Book." Beg. Aug. 3: "Star Trek III: The Search for Spock"; "Footloose."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Purple Rain." #2—"Bachelor Party." #3 & #6—"Revenge of the Nerds." #4—"The Jungle Book." #5—"Best Defense." #7—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Ghostbusters." #2—"The Karate Kid." #3—"The Jungle Book." #4—"Best Defense."

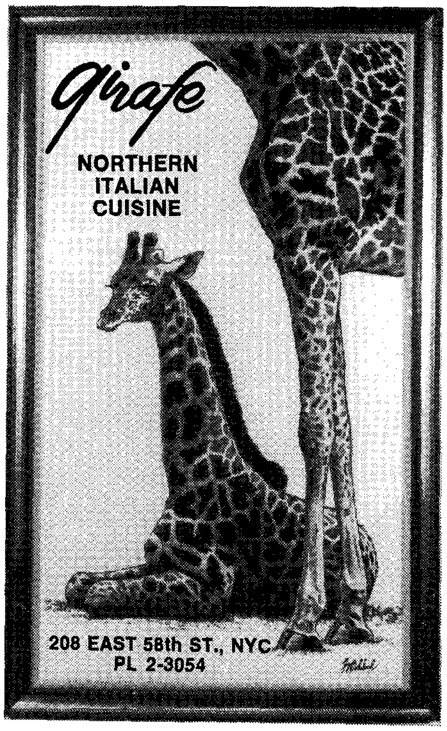
411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—Thru Aug. 2: "Indiana Jones and the Temple of Doom." Beg. Aug. 3: "Grandview, U.S.A."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Ghostbusters." #2—"The Muppets Take Manhattan." #3—"Gremlins."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Best Defense." #2—"The Jungle Book." #3—"Cheech & Chong's the Corsican Brothers." #4—"Bachelor Party."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Cheech & Chong's the Corsican Brothers." #2—"The Natural."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Aug. 2: "Romancing the Stone." #2—Thru Aug. 2: "Star Trek III: The Search for Spock."



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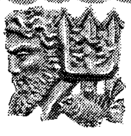

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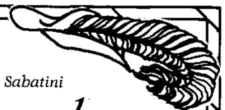

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MOVIES

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"The Jungle Book." #2—"The Last Starfighter."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Ghostbusters."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Gremlins." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—"The Muppets Take Manhattan."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Purple Rain." #2—"The Neverending Story." #3—"The Karate Kid." #4—"Cheech & Chong's the Corsican Brothers." #5—"Best Defense."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—"The Muppets Take Manhattan."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Muppets Take Manhattan."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Best Defense." #2—"Cheech & Chong's the Corsican Brothers." #3—"Indiana Jones and the Temple of Doom."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—"The Jungle Book." #2—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Purple Rain." #2—"The Muppets Take Manhattan." #3—"Gremlins."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Aug. 2: "Romancing the Stone"; "Electric Dreams." Beg. Aug. 3: "Star Trek III: The Search for Spock."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Aug. 2: "Star Trek III: The Search for Spock."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Gremlins." #2—"The Neverending Story."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Aug. 2: "Splash." Beg. Aug. 3: "Romancing the Stone."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. Program unavailable.

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Aug. 2: "Beat Street." Beg. Aug. 3: "Star Trek III: The Search for Spock." #2—Thru Aug. 2: "The Natural."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Ghostbusters." #2—"The Karate Kid."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Indiana Jones and the Temple of Doom." #2—"Best Defense."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Aug. 2: "Conan the Destroyer"; "D.C. Cab."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"The Karate Kid." #2—"Cheech & Chong's the Corsican Brothers."

501. **BALDWIN—RKO—** 223-9230. "The Muppets Take Manhattan."

502. **BELLEROSE—RKO—** 775-1351. Thru July 31: "Police Academy." Beg. Aug. 1: "Sixteen Candles."

511. **EAST MEADOW—FLICK—** 794-8008. #1—"The Jungle Book." #2—Thru Aug. 2: "Star Trek III: The Search for Spock."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Purple Rain." #2—"Gremlins." #3—Thru Aug. 2: "The Last Starfighter." Beg. Aug. 3: "Grandview, U.S.A." #4—"The Neverending Story."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"The Jungle Book." #2—"Purple Rain."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"Gremlins." #2—"Bachelor Party." #3—"Indiana Jones and the Temple of Doom."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. "Ghostbusters."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"The Muppets Take Manhattan." #2—"Purple Rain." #3—"Gremlins."

524. **HEWLETT—RKO—** 791-6768. Thru July 31: "Police Academy." Beg. Aug. 1: "Sixteen Candles."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A." #2—"Purple Rain."

528. **HICKSVILLE—MID-PLAZA NORTH—** 433-2400. "Revenge of the Nerds." **SOUTH—** "The Jungle Book."

529. **LAWRENCE—RKO—** 371-0203. #1—"The Karate Kid." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Aug. 2: "Romancing the Stone." Beg. Aug. 3 (tent.): "Savage Streets." #2—Thru Aug. 2: "The Natural." Beg. Aug. 3: "Star Trek III: The Search for Spock."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Ghostbusters." #2—"Cheech & Chong's the Corsican Brothers." #3—"The Muppets Take Manhattan." #4—"Indiana Jones and the Temple of Doom." #5—"Best Defense." #6—"The Karate Kid."

532. **LONG BEACH—LIDO—** 432-0056. Thru Aug. 2: "Conan the Destroyer"; "Streets of Fire." Beg. Aug. 3: "Cannonball Run II"; "Sudden Impact."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Purple Rain." #2—"The Jungle Book." #3—"Cheech & Chong's the Corsican Brothers." #4—"The Muppets Take Manhattan."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru Aug. 2: "The Return of Martin Guerre." Beg. Aug. 3: "Under the Volcano."

535. **MALVERNE—TWIN—** 599-6966. Thru Aug. 2: "The Natural." Beg. Aug. 3: "Star Trek III: The Search for Spock." #2—"Romancing the Stone."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Gabriela." #2—"The Jungle Book." #3—"The Last Starfighter."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Best Defense."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Ghostbusters."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A." #2 & #4—"Gremlins." #3—"The Karate Kid." #5—"Revenge of the Nerds." #6—"Purple Rain." #7—Thru Aug. 2: "Best Defense." Beg. Aug. 3: "Top Secret!" #8—"The Muppets Take Manhattan." #9—"The Last Starfighter."

542. **MERRICK—GABLES—** 546-0734. Thru Aug. 2: "Romancing the Stone." Beg. Aug. 3: "Star Trek III: The Search for Spock."

543. **MERRICK—HOLIDAY PARK—** 546-1271. #1—"Gremlins." #2—"Ghostbusters."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. #1—"Cheech & Chong's the Corsican Brothers." #2—"The Karate Kid."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Aug. 2: "Romancing the Stone." #2—Thru Aug. 2: "The Last Starfighter."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Romancing the Stone."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Ghostbusters." #2—"Cheech & Chong's the Corsican Brothers."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Best Defense."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"The Karate Kid." #2—"Indiana Jones and the Temple of Doom."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Romancing the Stone." #2—"The Neverending Story." #3—"Cheech & Chong's the Corsican Brothers."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Best Defense."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Gremlins." #2—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Ghostbusters." #2—"The Karate Kid."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"The Muppets Take Manhattan." #2—"Bachelor Party." #3—"Gremlins."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "The Last Starfighter."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"The Muppets Take Manhattan." #2—"Revenge of the Nerds." #3—"Bachelor Party."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Best Defense." #2—"The Last Starfighter." #3—"Gremlins." #4—"Indiana Jones and the Temple of Doom." #5—"The Karate Kid." #6—"The Neverending Story." #7—"Ghostbusters." #8—"Cheech & Chong's the Corsican Brothers." #9—"Purple Rain." #10—"Top Secret!" #11—"The Jungle Book."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. Program unavailable.

571. **WANTAGH—RKO—** 781-6969. "The Jungle Book."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Purple Rain." #2—"Best Defense." #3—"Ghostbusters."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Aug. 2: "Racing With the Moon." #2—Thru Aug. 2: "Star Trek III: The Search for Spock."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "The Jungle Book."

602. **BABYLON—RKO—** 669-0700. #1—"Bachelor Party." #2—"Ghostbusters."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Indiana Jones and the Temple of Doom." #2—"Cheech & Chong's the Corsican Brothers." #3—Program unavailable.

604. **BAY SHORE—CINEMA—** 665-1722. "Revenge of the Nerds."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Gremlins." #2—"Best Defense."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. #1—"Ghostbusters." #2—"Cheech & Chong's the Corsican Brothers."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Aug. 2: "Star Trek III: The Search for Spock." Beg. Aug. 3: "Conan the Destroyer."

612. **CENTER MORICHES—CENTER—** 878-2100. "The Jungle Book."

613. **CENTEREACH—CENTEREACH—** 588-0088. "The Jungle Book."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Gremlins." #2—"The Last Starfighter." #3—"The Jungle Book." #4—"Cheech & Chong's the Corsican Brothers." #5—"The Karate Kid." #6—"The Neverending Story." #7—"The Muppets Take Manhattan." #8—"Purple Rain." #9—"Best Defense." #10—"Indiana Jones and the Temple of Doom."

617. **COMMACK—RKO—** 499-4545. #1—"Ghostbusters." #2—"Revenge of the Nerds."

621. **CORAM—PINE—** 698-6442. #1—"The Muppets Take Manhattan." #2—"The Karate Kid."

622. **DEER PARK—DEER PARK—** 667-2440. "Ghostbusters."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"The Jungle Book." #2—"Bachelor Party." #3—"Ghostbusters." #4—Thru Aug. 2: "Gremlins." Beg. Aug. 3: "The Neverending Story." #5—Thru Aug. 2: "The Muppets Take Manhattan." Beg. Aug. 3: "Under the Volcano."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "The Natural."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Muppets Take Manhattan."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Karate Kid." #2—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A."

630. **GREENPORT—GREENPORT—** 477-0500. Thru Aug. 2: "Cannonball Run II." Beg. Aug. 3: "The Muppets Take Manhattan."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Ghostbusters." #2—"Purple Rain." #3—"The Karate Kid." #4—"Revenge of the Nerds."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Gremlins."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Aug. 2: "The Muppets Take Manhattan." Beg Aug. 3: "Grandview, U.S.A."

635. **ISLIP—ISLIP—** 581-5200. #1—"Ghostbusters." #2—Thru Aug. 2: "The Karate Kid." #3—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "The Karate Kid."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Aug. 2: "Star Trek III: The Search for Spock."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Aug. 2: "Romancing the Stone." Beg. Aug. 3: "Star Trek III: The Search for Spock."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Aug. 2: "The Neverending Story." #2—"Ghostbusters." #3—Thru Aug. 2: "The Karate Kid."

641. **MONTAUK—THE MOVIES—** 668-2393. "The Karate Kid."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Gremlins." **OUTDOOR—**Thru Aug. 2: "Purple Rain." Beg. Aug. 2: "Grandview, U.S.A."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"The Muppets Take Manhattan." #2—"The Neverending Story."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Aug. 2: "Romancing the Stone." Beg. Aug. 3: "Star Trek III: The Search for Spock."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Aug. 2: "Romancing the Stone." Beg. Aug. 3: "Star Trek III: The Search for Spock."

646. **OCEAN BEACH—COMMUNITY—** 583-5184. July 30-31: "Broadway Danny Rose." Aug. 1-2: "Heart Like a Wheel." Aug. 3-4: "Romancing the Stone."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Indiana Jones and the Temple of Doom." #2—"Purple Rain." #3—"The Muppets Take Manhattan."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Ghostbusters." #2—"The Jungle Book."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Bachelor Party." **OUTDOOR—**"Cheech & Chong's the Corsican Brothers"; "Up the Creek."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Gremlins." #2—"Best Defense."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "The Jungle Book." **WEST—**"Gremlins."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru July 31: "Police Academy." Beg. Aug. 1: "Sixteen Candles."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Aug. 2: "Star Trek III: The Search for Spock."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Aug. 2: "Edith and Marcel." Beg. Aug. 3: "Gabriela."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"The Karate Kid." #2—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A." #3—Thru Aug. 2: "Star Trek III: The Search for Spock."

660. **SHIRLEY—TWIN—** 281-4466. #1—"Star Trek III: The Search for Spock." #2—Thru Aug. 2: "Electric Dreams." Beg. Aug. 3: "Cannonball Run II."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Bachelor Party."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom." #3—Thru Aug. 2: "The Karate Kid." Beg. Aug. 3 (tent.): "Grandview, U.S.A."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Best Defense."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"Star Trek III: The Search for Spock." #2—Thru Aug. 2: "Romancing the Stone." Beg. Aug. 3: "Cannonball Run II."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. #1—"Best Defense." #2—"Top Secret!"

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "The Muppets Take Manhattan."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Best Defense." #2—"The Karate Kid."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Indiana Jones and the Temple of Doom."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Ghostbusters." #2—"The Neverending Story." #3—"The Muppets Take Manhattan."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"The Karate Kid." #2—"The Jungle Book."

707. **HARRISON—SILVER SCREEN—** 835-2961. Thru July 31: "Le Bal." Aug. 1-3: "This Is Spinal Tap." Aug. 4-5: "The Kid"; shorts.

708. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Aug. 2: "The Neverending Story." #2—"Indiana Jones and the Temple of Doom." #3—Thru Aug. 2: "The Last Starfighter." #4—"Ghostbusters."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "The Neverending Story."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Purple Rain." #2—"The Jungle Book." #3—"The Karate Kid." #4—"Gremlins."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Jungle Book." #2—"Ghostbusters."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—Thru July 31: "Best Defense." #2—Thru July 31: "Ghostbusters."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Gremlins." #2—Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A." #3—"Indiana Jones and the Temple of Doom." #4—"Purple Rain." #5—"The Muppets Take Manhattan."

715. **NEW ROCHELLE—TOWN—** 632-4000. "The Karate Kid."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Purple Rain." #2—"Indiana Jones and the Temple of Doom."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"The Neverending Story"; "Cheech & Chong's the Corsican Brothers." #2—"Revenge of the Nerds." #3—"Purple Rain." #4—"Ghostbusters."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—"Best Defense." #4—"Bachelor Party."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Aug. 2: "Romancing the Stone."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—"The Muppets Take Manhattan." #2—"Best Defense."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru Aug. 2: "The Muppets Take Manhattan." Beg. Aug. 3: "Under the Volcano."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Aug. 2: "Romancing the Stone." Beg. Aug. 3: "Star Trek III: The Search for Spock."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—*Program unavailable.* #2—"Revenge of the Nerds."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Bachelor Party."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Best Defense." #2—"Bachelor Party."

731. **YONKERS—KENT—** 237-3440. #1—Thru Aug. 2: "Star Trek III: The Search for Spock." Beg. Aug. 3: "Savage Streets." #2—"Cheech & Chong's the Corsican Brothers."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Indiana Jones and the Temple of Doom." #4—"Gremlins."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Cheech & Chong's the Corsican Brothers." #2—"The Jungle Book." #3—"The Muppets Take Manhattan"; "Purple Rain."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"The Jungle Book." #2—"The Karate Kid"; "The Muppets Take Manhattan."

Rockland County

740. **BLAUVELT–NYACK DRIVE-IN–** 358-1844. "Purple Rain"; "Risky Business."

742. **MONSEY–ROCKLAND DRIVE-IN–** 356-4040. "Cheech & Chong's the Corsican Brothers"; "Up the Creek."

743. **NANUET–MALL–** 623-6336. Program unavailable.

744. **NANUET–ROUTE 59–** 623-3355. Tent.: "The Jungle Book."

745. **NANUET–THE MOVIES–** 623-0211. #1–"Purple Rain." #2–"Cheech & Chong's the Corsican Brothers." #3–"The Neverending Story." #4–"The Muppets Take Manhattan." #5–"The Karate Kid." #6–"Ghostbusters."

746. **NEW CITY–TOWN–** 634-5100. #1–"Best Defense." #2–"Ghostbusters."

747. **NEW CITY–UA CINEMA 304–** 634-8200. #1–"Revenge of the Nerds." #2–Tent.: "Gremlins."

748. **NYACK–CINEMA EAST–** 358-6631. "Romancing the Stone."

750. **ORANGEBURG–303 DRIVE-IN–** 359-2021. Thru Aug. 2: "Ghostbusters"; "Stripes."

751. **PEARL RIVER–CENTRAL–** 735-2530. "Best Defense."

752. **PEARL RIVER–PEARL RIVER–** 735-6500. "The Jungle Book."

754. **SPRING VALLEY–CINEMA 45–** 352-1445. "Bachelor Party."

755. **STONY POINT–9 W CINEMA–** 942-0303. "Cheech & Chong's the Corsican Brothers."

756. **SUFFERN–LAFAYETTE–** 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW–PLAZA–** 947-2220. "The Muppets Take Manhattan."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD–FINE ARTS–** 775-0070. #1–"The Last Starfighter." #2–"Bachelor Party."

774. **DANBURY–CINE–** 743-2200. #1–"Indiana Jones and the Temple of Doom." #2–"The Karate Kid." #3–"Gremlins."

775. **DANBURY–CINEMA–** 748-2923. #1–"The Muppets Take Manhattan." #2–"Ghostbusters."

777. **DANBURY–PALACE–** 748-7496. #1–"Best Defense." #2–"Cheech & Chong's the Corsican Brothers." #3–Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A."

778. **DARIEN–PLAYHOUSE–** 655-0100. "Gremlins."

779. **FAIRFIELD–COMMUNITY–** 255-6555. #1–"The Karate Kid." #2–"The Muppets Take Manhattan."

780. **FAIRFIELD–COUNTY–** 334-1411. Program unavailable.

781. **GREENWICH–CINEMA–** 869-6030. #1–"The Last Starfighter." #2–"Bachelor Party."

782. **GREENWICH–PLAZA–** 869-4030. #1–"The Karate Kid." #2–"Gremlins." #3–Thru Aug. 2: "Cheech & Chong's the Corsican Brothers." Beg. Aug. 3: "Grandview, U.S.A."

783. **NEW CANAAN–PLAYHOUSE–** 966-0600. Thru Aug. 2: "Indiana Jones and the Temple of Doom."

784. **NORWALK–CINEMA–** 838-4504. #1–"Cheech & Chong's the Corsican Brothers." #2–"The Last Starfighter."

785. **NORWALK–NORWALK–** 866-3010. "Best Defense."

788. **SOUTH NORWALK–SONO–** 866-9202. Thru July 31: "A Woman in Flames." Aug. 1-2: "Musical Passage." Aug. 3-7: "My Best Friend's Girl."

789. **SPRINGDALE–STATE–** 325-0250. Thru Aug. 2: "The Natural." Beg. Aug. 3: "The Karate Kid."

790. **STAMFORD–AVON–** 324-9205. #1–"The Jungle Book." #2–"The Neverending Story."

791. **STAMFORD–CINEMA–** 324-3100. #1–"Ghostbusters." #2–"Best Defense." #3–"Purple Rain."

792. **STAMFORD–PARK PLACE–** 323-1600. #1–Thru Aug. 2: "The Man Who Knew Too Much (1956)." Beg. Aug. 3: "Erendira." #2–Thru Aug. 2: "Tender Mercies." Beg. Aug. 3: "Around the World in 80 Days."

793. **STAMFORD–RIDGEWAY–** 323-5000. #1–"Indiana Jones and the Temple of Doom." #2–"The Muppets Take Manhattan."

794. **TRUMBULL–TRANS-LUX–** 374-0462. #1–"Ghostbusters." #2–"Gremlins." #3–"Purple Rain."

795. **WESTPORT–FINE ARTS–** 227-3324. #1–"Ghostbusters." #2–"Bachelor Party." #3–227-9619. "Purple Rain." #4–226-6666. "Gremlins."

796. **WESTPORT–POST–** 227-0500. "Indiana Jones and the Temple of Doom."

798. **WILTON–CINEMA–** 762-5678. "The Karate Kid."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON–LINCOLN–** 997-6873. #1–"Ghostbusters." #2–"Gremlins." #3–Thru Aug. 2: "The Neverending Story."

801. **HARRISON–WARNER–** 482-8550. #1–"Best Defense." #2–"Purple Rain."

803. **JERSEY CITY–HUDSON PLAZA–** 433-1100. #1–Thru Aug. 2: "The Neverending Story." Beg. Aug. 3: "Grandview, U.S.A." #2–"Gremlins."

804. **JERSEY CITY–LOEWS–** 653-4600. #1–"Ghostbusters." #2–"Best Defense."

806. **SECAUCUS–LOEWS HARMON COVE–** 866-1000. #1–"Best Defense." #2–"Ghostbusters." #3–"Purple Rain." #4–"The Karate Kid."

807. **SECAUCUS–LOEWS MEADOW–** 866-6161. #1–"Indiana Jones and the Temple of Doom." #2–"Gremlins." #3–"The Muppets Take Manhattan." #4–"The Neverending Story." #5–"The Jungle Book." #6–"Cheech & Chong's the Corsican Brothers."

809. **WEST NEW YORK–MAYFAIR–** 865-2010. Thru Aug. 2: "Star Trek III: The Search for Spock." Beg. Aug. 3: "Cannonball Run II."

Essex County

810. **BLOOMFIELD–CENTER–** 748-7900. "Ghostbusters."

811. **BLOOMFIELD–RKO ROYAL–** 748-3555. #1–"Indiana Jones and the Temple of Doom." #2–"Gremlins."

813. **CEDAR GROVE–CINEMA 23–** 239-1462. "The Neverending Story."

817. **LIVINGSTON–COLONY–** 992-0800. "The Jungle Book."

818. **MAPLEWOOD–MAPLEWOOD–** 763-3100. "Ghostbusters."

819. **MILLBURN–RKO–** 376-0800. #1–"The Karate Kid." #2–"The Jungle Book."

821. **MONTCLAIR–CLARIDGE–** 746-5564. #1–"The Karate Kid." #2–"The Jungle Book." #3–"Best Defense."

822. **MONTCLAIR–WELLMONT–** 783-9500. #1–"Cheech & Chong's the Corsican Brothers." #2–Thru Aug. 2: "Star Trek III: The Search for Spock." Beg. Aug. 3: "Grandview, U.S.A." #3–"Purple Rain."

825. **NUTLEY–FRANKLIN–** 667-1777. #1–"The Jungle Book." #2–"The Muppets Take Manhattan." #3–"Best Defense."

827. **UPPER MONTCLAIR–BELLEVUE–** 744-1455. #1–"Ghostbusters." #2–Thru Aug. 2: "The Muppets Take Manhattan." Beg. Aug. 3: "Under the Volcano." #3–"Bachelor Party."

828. **VERONA–VERONA–** 239-0880. Thru Aug. 2: "The Karate Kid." Beg. Aug. 3: "The Muppets Take Manhattan."

830. **WEST ORANGE–ESSEX GREEN–** 731-7755. #1–"Indiana Jones and the Temple of Doom." #2–"Revenge of the Nerds." #3–"Gremlins."

Union County

840. **BERKELEY HEIGHTS–BERKELEY–** 464-8888. Thru Aug. 2: "Romancing the Stone."

841. **CRANFORD–RKO–** 276-9120. #1–"The Karate Kid." #2–"Best Defense."

842. **ELIZABETH–ELMORA–** 352-3483. "The Karate Kid."

846. **LINDEN–TWIN–** 925-9787. #1–"The Jungle Book." #2–"Purple Rain."

848. **ROSELLE PARK–PARK–** 245-0358. Thru Aug. 2: "Romancing the Stone." Beg. Aug. 3: "Star Trek III: The Search for Spock."

849. **SUMMIT–STRAND–** 273-3900. Thru Aug. 2: "The Muppets Take Manhattan."

851. **UNION–FIVE POINTS–** 964-3466. "Gremlins."

852. **UNION–LOST PICTURE SHOW–** 964-4497. "Best Defense."

854. **UNION–RKO–** 686-4373. #1–"Ghostbusters." #2–"Indiana Jones and the Temple of Doom."

857. **WESTFIELD–RIALTO–** 232-1288. #1–"The Jungle Book." #2–"The Muppets Take Manhattan." #3–Thru Aug. 2: "The Last Starfighter." Beg. Aug. 3 (tent.): "Under the Volcano."

858. **WESTFIELD–TWIN–** 654-4720. #1–"The Neverending Story." #2–"Cheech & Chong's the Corsican Brothers."

Bergen County

860. **BERGENFIELD–BERGENFIELD–** 385-1600. "The Jungle Book."

861. **CLOSTER–CLOSTER–** 768-8800. "The Muppets Take Manhattan."

862. **EDGEWATER–LOEWS SHOWBOAT–** 941-3660. #1–"Indiana Jones and the Temple of Doom." #2–"Cheech & Chong's the Corsican Brothers." #3–"The Muppets Take Manhattan." #4–"Purple Rain."

863. **EMERSON–TOWN–** 261-1000. "Ghostbusters."

864. **FAIR LAWN–HYWAY–** 796-1717. #1–"The Jungle Book." #2–Thru Aug. 2: "Romancing the Stone."

866. **FAIRVIEW–TWIN–** 941-2424. #1–"Best Defense." #2–"The Jungle Book."

867. **FORT LEE–LINWOOD–** 944-6900. #1–"Gremlins." #2–"The Neverending Story."

868. **FORT LEE–SHARON–** 224-0202. "Ghostbusters."

873. **OAKLAND–TWIN–** 337-4478. #1–"Ghostbusters." #2–"Gremlins."

874. **PALISADES PARK–PARK LANE–** 944-1086. #1–Thru Aug. 2: "Star Trek III: The Search for Spock." #2–Thru Aug. 2: "Romancing the Stone."

875. **PARAMUS–BERGEN MALL–** 845-4449. Thru Aug. 2: "The Last Starfighter." Beg. Aug. 3: "Under the Volcano."

876. **PARAMUS–CINEMA 35–** 845-5070. "Conan the Destroyer."

878. **PARAMUS–RKO ROUTE 4–** 487-7909. #1–"Ghostbusters." #2–"Cheech & Chong's the Corsican Brothers." #3–"Star Trek III: The Search for Spock." #4–"Bachelor Party." #5–"The Muppets Take Manhattan." #6–"Revenge of the Nerds." #7–"Best Defense." #8–"Top Secret!" #9–"The Neverending Story." #10–"Indiana Jones and the Temple of Doom."

879. **PARAMUS–RKO ROUTE 17–** 843-3830. #1–"The Karate Kid." #2–"Purple Rain." #3–"Gremlins."

880. **RAMSEY–CINEMA–** 825-2090. "The Muppets Take Manhattan."

881. **RAMSEY–INTERSTATE–** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK–RIALTO–** 641-2115. "The Karate Kid."

883. **RIDGEWOOD–RKO WARNER–** 444-1234. #1–"Best Defense." #2–"Ghostbusters." #3–"The Karate Kid." #4–"Indiana Jones and the Temple of Doom."

885. **RUTHERFORD–WILLIAMS CENTER–** 933-3700. #1–Thru Aug. 2: "Star Trek III: The Search for Spock." #2–Thru Aug. 2: "The Jungle Book."

886. **TEANECK–MOVIE CITY–** 836-3334. #1–Thru Aug. 2: "The Last Starfighter." #2–Thru Aug. 2: "Star Trek III: The Search for Spock." #3–Thru Aug. 2: "Romancing the Stone." #4–"Kuni Lemel in Tel Aviv."

887. **TENAFLY–BERGEN–** 567-0004. "The Karate Kid."

888. **WASHINGTON TOWNSHIP–CINEMA–** 666-2221. Thru Aug. 2: "The Neverending Story."

889. **WESTWOOD–PASCACK–** 664-3200. "Gremlins."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

AFTER THE REHEARSAL—(1hr. 12m., '84) In Swedish, Eng. subtitles. Turgid Ingmar Bergman chamber movie. Erland Josephson plays Vogler, a famous theater director modeled after Bergman himself, Ingrid Thulin an aging star and former mistress of Vogler, Lena Olin a rising young actress who would *like* to be Vogler's mistress. All three characters speak in that peculiarly overexplicit, agonized jargon that is Bergman's unfortunate contribution to the solemnity of our times. As the two women take turns demanding approval and love, Vogler makes speeches about the limits of his role as director and tries (unsuccessfully) to avoid getting sexually involved. Since the movie offers a partial view of Bergman's relations with the famous actresses who have worked in his theater and film productions, become his mistresses, and borne his children, the material must be seen as both a confession and an act of self-justification. "I only want to help the actors express themselves," Bergman appears to be saying, "but these crazy, demanding women draw me into their lives and then I make a fool of myself." Made for television, the movie has largely been shot in tight close-up and is often difficult to endure. We're so close to the actors we can see little more than the mechanics of acting. R. **86**

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well-written, deftly played. Rupert Everett, as Guy, has the requisite glamour—large, mobile hands, sneering upper lip, languorous, petulant manners that are nevertheless charming and likable. Shot at Oxford and various country houses of great beauty. Dir. Marek Kanievska. R. **62**

ANOTHER TIME, ANOTHER PLACE—(1hr. 41m., '84) During World War II, a young married woman in an isolated Scottish farming community falls passionately in love with an Italian prisoner of war. With Phyllis Logan, Giovanni Mauriello, Paul Young. Dir. Michael Radford. R. **86**

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. **30, 54, 100, 234, 308, 407, 413, 519, 561, 566, 602, 625, 650, 662, 719, 728, 730, 754, 773, 781, 795, 827, 878**

BEST DEFENSE—(1hr. 34m., '84) A screwball comedy about a weapons system invented by an engineer and tested by a U.S. Army lieutenant. With Dudley Moore, Eddie Murphy, Kate Capshaw, Helen Shaver. Dir. Willard Huyck. R. **24, 33, 80, 114, 118, 201, 205, 210, 212, 304, 407, 408, 410, 413, 422, 426, 450, 531, 537, 541, 551, 557, 567, 573, 606, 616, 628, 651, 663, 664, 667, 700, 713, 719, 721, 722, 730, 746, 751, 777, 785, 791, 801, 804, 806, 821, 825, 841, 852, 866, 878, 883**

BOSTONIANS, THE—(2hr., '84) A new film based on Henry James's novel about a love triangle in late-19th-century Boston. With Christopher Reeve, Vanessa Redgrave, Jessica Tandy, Madeleine Potter, Nancy Marchand. Screenplay by Ruth Prawer Jhabvala; dir. James Ivory. **62**

CANNONBALL RUN II—(1hr. 48m., '84) Burt Reynolds and Dom De Luise return for another madcap race of exotic vehicles across the United States. With Dean Martin, Sammy Davis Jr., Jamie Farr, Marilu Henner, Telly Savalas, Shirley MacLaine. PG. **231, 532, 630, 660, 666, 809**

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. **56**

CHEECH & CHONG'S THE CORSICAN BROTHERS—(1hr. 30m., '84) The well-known comedy duo, Richard "Cheech" Marin and Thomas Chong, play two brothers in pre-revolutionary France who are so close that any blow dealt to one is felt by the other. Dir. Chong. PG. **41, 70, 97, 99, 103, 118, 202, 210, 237, 413, 414, 422, 426, 500, 531, 533, 545, 550, 554, 567, 603, 608, 616, 650, 717, 731, 733, 742, 745, 755, 777, 782, 784, 807, 822, 858, 862, 878**

CONAN THE DESTROYER—(1hr. 41m., '84) Arnold Schwarzenegger, having lost his curiosity value, has become a bore. As an actor he can't really use all that musculature—it's like padding—and he moves clumsily. Indeed, the only thing worth looking at in this dreary, B-movieish production, is the black disco queen Grace Jones, who is barbaric and funny jumping over rocks with her javelin, her brush cut, and her bushy tail. Directed, dully, by Richard Fleischer. PG. **32, 451, 532, 609, 876**

ELECTRIC DREAMS—(1hr. 36m., '84) A young architect, having used songs written by his personal computer to capture the heart of a beautiful concert cellist, discovers that the computer has fallen in love with her as well. With Lenny Von Dohlen, Virginia Madsen, Maxwell Caulfield. Dir. Steve Barron. PG. **16, 36, 76, 97, 234, 436, 660**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **16, 86, 792**

FIRST NAME: CARMEN—(1hr. 25m., '84) In French, Eng. subtitles. Reviewed in this issue. **86**

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. **55**

GABRIELA—(1hr. 44m., '84) In Portuguese, Eng. subtitles. Sonia Braga, an authentic sex star (what else can you call her?), has the most beautiful, satiny light-brown skin, the most amazingly supple waist, and the most perfect everything else you've ever seen. As an actress, she is . . . enthusiastic. In this second Bruno Barreto adaptation of a Jorge Amado novel (*Dona Flor and Her Two Husbands* was the first), Braga is a country girl who moves in, first as cook, then as mistress, then as wife, with an amiable Turkish-Italian émigré (Marcello Mastroianni) in a Brazilian port town in the twenties. Here and there, the preoccupations of a serious novel, looking like the ruins of a sturdy old building after a bombing raid, appear in *Gabriela,* but the thematic development is highly disorganized, the narrative intermittent. Every time the movie unravels, Braga rips off her dress (or has it ripped off) and jumps onto Mastroianni as if he were some sort of perpendicular hobbyhorse. Teasingly sensual music by Antonio Carlos Jobim. R. **211, 536, 657**

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, it was shot all over New York and on massive sets in Burbank, yet it's loose and silly, with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W.C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Most of the recent horror classics are given a good razzing, including Saint Spielberg's *Poltergeist,* but *Ghostbusters* doesn't live off parody. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. **6, 24, 33, 72, 92, 105, 109, 114, 118, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 521, 529, 531, 540, 543, 550, 559, 567, 573, 602, 608, 617, 622, 625, 632, 635, 640, 649, 664, 702, 708, 711, 713, 717, 745, 746, 750, 775, 791, 794, 795, 800, 804, 806, 810, 818, 827, 854, 863, 868, 873, 878, 883**

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people without property, laws, or punishments, whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got, including an overzealous rhino and the microbiologist's jeep, which winds itself high into a tree on its own winch. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. **51, 73**

GRANDVIEW, U.S.A.—(1hr. 38m., '84) A drama exploring the intertwined lives of three young people living in a small Midwestern town. With Jamie Lee Curtis, C. Thomas Howell, Patrick Swayze, Jennifer Jason Leigh, Troy Donahue. Dir. Randal Kleiser. R. **20, 36, 97, 201, 206, 212, 234, 300, 407, 411, 427, 512, 517, 526, 541, 558, 629, 634, 635, 642, 658, 663, 714, 777, 782, 803, 822**

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters—sort of flying dragon-lobsters, with the charm of vampire bats. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness that it shares with *Alien* and other gentle examples of the art of film. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. **21, 37, 58, 83, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 625, 633, 642, 651, 653, 710, 714, 719, 732, 747, 774, 778, 782, 794, 795, 800, 803, 807, 811, 830, 851, 867, 873, 879, 889**

HEART OF THE STAG—(1hr. 34m., '84) A contemporary drama about incest involving a New Zealand farmer and his daughter. With Bruno Lawrence, Terence Cooper, Mary Regan. Dir. Michael Firth. R. **16, 90**

★ **IMPROPER CONDUCT**—(1hr. 52m., '84) In Spanish and French, Eng. subtitles and narration. Funny, bitter, highly intelligent interviews with exiles from Fidel Castro's Cuba. The subject of the movie is human rights violations in Cuba, and it is both a record of suffering and endurance and a grotesque comedy of social engineering, in which a macho Latin culture with a taste for flamboyance and sensuality undergoes a Communist revolution, immediately installs a reactionary, straightlaced bourgeois morality, and backs it up with clownish attempts to refashion any personality that resists. Many of the victims—and many of the people interviewed here—are homosexuals, who are despised for effeminacy ("manly" homosexuals don't have trouble). A number of people interviewed describe the period of 1964-69 when gays were rounded up by the thousands, placed in camps, and subjected to "reeducation." There is also much testimony about the treatment of prostitutes, teenagers, playwrights, and journalists. The movie is not a balanced view of the Cuban revolution; it's an exposé, a polemic, and a warning. Directed by the great cinematographer Nestor Almendros and Orlando Jimenez Leal. **88**

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virually nonstop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. Like the great silent comics, he knows that it's not just thrills that count, but the linkage of thrills in a rhythmically charged succession leading to a topper. *Indiana Jones* has at least four such sequences, and several of them are dazzling. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. In all, the movie has excitement without beauty or genuine wit. PG **24, 31, 80, 104, 111, 118, 205, 223, 234, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 552, 567, 603, 616, 628, 648, 663, 664, 701, 708, 714, 716, 719, 722, 732, 756, 774, 783, 793, 796, 807, 811, 830, 854, 862, 878, 883**

KARATE KID, THE—(2hrs. 6m., '84) The ever-unblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. **45, 60, 100, 104, 118, 203, 213, 235, 305, 403, 410, 420, 422, 448, 500, 529, 531, 541, 545, 552, 559, 567, 616, 621, 629, 632, 635, 637, 640, 641, 658, 663, 700, 705, 710, 715, 735, 745, 774, 779, 782, 789, 798, 806, 819, 821, 828, 841, 842, 879, 882, 883, 887**

KUNI LEMEL IN TEL AVIV—(1hr. 30m., '84) In this "Hasidic musical comedy," two grandsons of a wealthy old Brooklyn Jew, one assimilated and one traditional, rush to Israel to be the first to marry a Jewish girl and collect a $5 million inheritance. With Mike Burstyn, Mandy Rice Davies. Dir. Yoel Silberg. PG. **886**

LA PETITE SIRENE—(1hr. 44m., '84) In French, Eng. subtitles. A fourteen-year-old girl, living out a fairy-tale fantasy, falls passionately in love with a forty-year-old man. With Laura Alexis, Philippe Léotard. Dir. Roger Andrieux. **96**

LAST NIGHT AT THE ALAMO—(1hr. 20m., '84) A group of rowdy, beer-chugging Texans try to stop their favorite bar, known as The Alamo, from being torn down. With Sonny Carl Davis, Louis Terryman, Steven Mattila. Dir. Eagle Pennell. **14**

LAST STARFIGHTER, THE—(1hr. 40m., '84) A teenage boy from Earth is drafted along with members of alien races from throughout the galaxy to fight in a war to save the universe. With Robert Preston, Lance Guest, Catherine Mary Stewart, Dan O'Herlihy. PG. **41, 70, 82, 92, 97, 118, 201, 306, 418, 512, 536, 541, 547, 562, 567, 616, 708, 773, 781, 784, 857, 875, 886**

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. PG. **16, 61**

L'ÉTÉ MEURTRIER—(2hrs. 10m., '84) In French, Eng. subtitles. A psychological thriller about a mysterious, beautiful and unattainable woman. With Isabelle Adjani, Alain Souchon. Dir. Jean Becker. R. **60**

MUPPETS TAKE MANHATTAN, THE—(1hr. 33m., '84) The Muppets come to Manhattan to make it big on Broadway, and this time around, Miss Piggy and Kermit decide to get married. With Jim Henson, Frank Oz, Dabney Coleman, James Coco, Gregory Hines, Art Carney, Joan Rivers, Mayor Ed Koch. Dir. Oz. G. **20, 30, 58, 92, 103, 113, 118, 202, 206, 211, 401, 403, 412, 420, 423, 424, 428, 501, 523, 531, 533, 541, 561, 566, 616, 621, 625, 627, 630, 634, 643, 648, 668, 702, 714, 721, 723, 733, 735, 745, 758, 775, 779, 793, 807, 825, 827, 828, 849, 857, 861, 862, 878, 880**

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes, but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments (the movie's comic-poetic highpoint: Hobbs literally knocking the cover off the ball), *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. After a while, the elegiac tone gives you the creeps. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. **50, 414, 447, 530, 535, 626, 789**

NEVERENDING STORY, THE—(1hr. 34m., '84) Wolfgang Petersen, the West German director of *Das Boot,* would seem to be a natural-born cinematic literalist. In his submarine picture, Petersen dramatized an extreme experience through sensuous detail (the rivets popping out of the hull from too much pressure). But now Petersen thinks the fantastic means scudding clouds and snouty creatures, furry dragons and huge white plastic sets that look like kitchen tiles and poker chips layered on top of one another. This movie is an argument in favor of the imagination but it unfortunately doesn't have any: Petersen is trying to fly with lead weights attached to his wings. A boy reads a book, and we see the story he's reading: The land of Fantasia is being threatened by "the Nothing," which so far as we can make out, is a big storm. A warrior boy named Atreyu is summoned to stop "the Nothing," and he goes on various "quests"; just as he's about to be consumed by the Gmork, who looks like Lon Chaney Jr. on all fours, he is saved by Falkor, a dragon with a face like a basset hound. And so on. One thing after another, without much dramatic emphasis or shaping. "The Nothing," it turns out, is the blight of literal-mindedness against which the reading, dreaming boy is the only defense. Gee. With Noah Hathaway and Barret Oliver. PG. **22, 37, 71, 93, 109, 118, 201, 206, 212, 234, 300, 403, 407, 422, 427, 439, 512, 517, 526, 541, 554, 558, 567, 616, 625, 629, 635, 640, 643, 658, 668, 702, 708, 709, 714, 717, 745, 777, 790, 800, 803, 807, 813, 858, 867, 878, 888**

ONCE UPON A TIME IN AMERICA—(2hrs. 24m., '84) Sergio Leone's epic chronicle of Jewish gangsters in America has suffered more than an hour's trimming at the hands of its American distributor (the Ladd Company). Judging from what's left, one cannot be sure that the movie worked at any length: The screenplay, concocted by Leone and five other Italian writers (with uncredited work by Norman Mailer and Nicholas Pileggi) is often ludicrous; the Jewish atmosphere is so thin and perfunctory that the gangsters might as well have been Sicilian Catholics; the central plot-mechanisms are murky and unconvincing. But still, this odd, botched movie is worth seeing. Leone, who made the spaghetti Westerns years ago, has emphasized the white-hot connections between sex and violence in a more explicit way than earlier directors of gangster films have; some of this picture pushes beyond the forbidden into areas that are both funny and lewd. Excellent performances by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. R. **32**

POPE OF GREENWICH VILLAGE, THE—(2hrs. 10m., '84) Is it a rip-off of Martin Scorsese's *Mean Streets* or an *hommage* to it? Certainly the plot elements are very close: A Little Italy punk (named Charlie in both cases), who has grown up in the ambience of the Mafia but wants to own a restaurant, gets pulled into crime by a reckless boyhood friend. In *Mean Streets,* the principals were played by Harvey Keitel and Robert De Niro, a brilliant pair. This time, the roles are taken by Mickey Rourke, who has a soft voice and an ambiguous smile, and Eric Roberts, who bounces up and down, flips his hands like a blackjack dealer, and opens his mouth wider than Martha Raye eating a Jeep. Roberts, who seems like an overwrought junkie from Washington Square Park, is so unpleasant that he almost destroys the emotional basis of the movie: Why would Rourke risk his life for this fool? Director Stuart Rosenberg works prosaically, with no more style than a TV director, but he's generous with New York atmosphere and New York actors. Kenneth McMillan, Geraldine Page, Burt Young, and Tony Musante, all have good bits. Except for Roberts, it's not a bad movie. Written by Vincent Patrick, from his own 1979 novel. R. **85**

PURPLE RAIN—(1hr. 51m., '84) The young pop music star Prince plays a struggling musician, unhappy with his family life, who competes with the leader of a rival funk band for the love of a woman. With Apollonia Kotero, Morris Day, Olga Karlatos, Clarence Williams III. Dir. Albert Magnoli. R. **9, 32, 48, 83, 92, 114, 118, 201, 203, 210, 225, 306, 401, 403, 407, 411, 422, 428, 512, 518, 523, 526, 533, 541, 567, 573, 616, 632, 642, 648, 710, 714, 716, 717, 732, 733, 740, 745, 791, 794, 795, 801, 806, 822, 846, 862, 879**

QUESTION OF SILENCE, A—(1hr. 32m., '84) In Dutch, Eng. subtitles. An examination of the murder and mutilation of a male boutique owner by three women, strangers to each other, who feel no remorse for their act. With Cox Habbema, Edda Barends, Nelly Frijda, Henrietta Tol. Dir. Marleen Gorris. R. **6**

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. **7**

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. **23, 32, 46, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 717, 727, 732, 747, 830, 878**

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. 32, 236, 416, 436, 442, 530, 535, 542, 547, 548, 554, 639, 644, 645, 646, 666, 720, 724, 748, 840, 848, 864, 874, 886

SKYLINE—(1hr. 23m., '84) In Spanish, Eng. subtitles. A successful Spanish photographer comes to Manhattan and makes many fumbling, comical attempts to be assimilated into the sophisticated TriBeCa art scene. With Antonio Resines, Beatriz Perez-Porro, Jaime Nos, Roy Hoffman. Dir. Fernando Colomo. 90

★**SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. 42, 442

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Not as pedantic as the first *Star Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. The filmmakers don't get nearly enough out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains an unrealized s.f. concept, not a special-effects triumph. But the villains are good this time, the Klingons, who speak in a made-up language (created by Marc Okrand) consisting entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of repulsive henchmen. One's patience only runs out at the end, when the whole crew arrives at Spock's home, the planet Vulcan, and the tone turns gloomy and pious, with Dame Judith Anderson turning her hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for the end of *Star Trek*? No, the movie concludes with the words ". . . and the adventure continues." PG. 11, 38, 97, 228, 231, 406, 416, 436, 438, 447, 511, 530, 535, 542, 574, 609, 638, 639, 644, 645, 655, 658, 660, 666, 724, 731, 809, 822, 848, 874, 878, 885, 886

TOP SECRET!—(1hr. 30m., '84) A spoof of WW II, espionage, and Elvis Presley movies, among other things. With Val Kilmer, Lucy Gutteridge, Omar Sharif, Peter Cushing. Dir. Jim Abrahams, David Zucker and Jerry Zucker. PG. 35, 38, 74, 541, 567, 667, 878

UNDER THE VOLCANO—(1hr. 52m., '84) A noble try, but a failure nonetheless. The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the amazing connections and dissociations, the terrors and wild exhilarations experienced by a man of intelligence and spirit who is far, far gone in drink. Consciousness is the province of fiction. But in the cinema one is always *outside*, and try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail—the way, for instance, his own voice sounds eerie to him at the lower stages of inebriation. Huston surrounds him with a great deal of sinister Mexican atmosphere and the cluttered symbols of the book, yet most of the time we are watching a man get drunk, then drunker, then so drunk he achieves a kind of lucidity. We feel shut out by this spectacle, in much the same way that people who love an alcoholic must feel shut out. With an excellent supporting performance by Jacqueline Bisset as the Consul's estranged but still loving wife. R. 16, 57, 62, 85, 534, 625, 723, 827, 857, 875

Revivals

BAND OF OUTSIDERS—(1hr. 35m., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. 10

BARBARELLA—(1hr. 38m., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the year 40,000. John Phillip Law is a handsome, sturdy bird-man. Dir. Roger Vadim. 47

BEYOND THE VALLEY OF THE DOLLS—(1hr. 49m., '70) It has nothing to do with *The Valley of the Dolls*. Chicago *Sun-Times* film critic Roger Ebert set out to write a camp/trash outrage, incorporating every absurdity, cliché, and bit of nonsense he could think of. The whole thing was whipped up into a wild storm of sex and violence by master *schlockmeister* Russ Meyer. It's fitfully entertaining. . . very late at night. Starring several of Russ Meyer's silicone wonders. 96

BLOOD WEDDING—(1hr. 12m., '81) In Spanish, Eng. subtitles. A mixture of dance, drama and cinema, based on Federico Garcia Lorca's classic play of passion, jealousy and revenge. Performed by Antonio Gades and his dance company. Dir. Carlos Saura. 5

BOB LE FLAMBEUR—(1hr. 40m., '55) In French, Eng. subtitles. A great film, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris from midnight to dawn. 96

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 10, 95

CAMILLE—(1hr. 48m., '36) The utterly bewildering title for *The Lady of the Camellias*, starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard M-G-M script and supporting players. Dir. George Cukor. 89

CRUEL STORY OF YOUTH—(1hr. 36m., '60) In Japanese, Eng. subtitles. The second film by director Nagisa Oshima (known in the U.S. for his films *In the Realm of the Senses* and *Merry Christmas, Mr. Lawrence*), the story of a nihilistic young woman, her criminal boyfriend, and the perversion of traditional values in post-World War II Japan. With Yusuke Kawazu, Miyuki Kuwano. 2

DUCK SOUP—(1hr. 10m., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. 39

GENTLEMEN PREFER BLONDES—(1hr. 31m., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos loved this version of her novel about two girl friends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. 95

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. 95

HIDDEN FORTRESS, THE—(2hrs. 19m., '58) In Japanese, Eng. subtitles. In an attempt to restore power to her defeated clan, a princess of 16th-century Japan and her warrior general trick two mercenary farmers into helping them smuggle imperial gold. With Toshiro Mifune, Misa Uehara. Dir. Akira Kurosawa. 2

JUNGLE BOOK, THE—(1hr. 18m., '67) Walt Disney's animated feature, based on the Mowgli stories of Rudyard Kipling. With the voices of Phil Harris, Sebastian Cabot, Louis Prima, George Sanders. Dir. Wolfgang Reitherman. G. 14, 38, 44, 78, 93, 100, 103, 105, 109, 118, 208, 210, 213, 300, 406, 407, 410, 413, 418, 427, 511, 518, 528, 533, 536, 567, 571, 601, 612, 613, 616, 625, 649, 653, 705, 710, 711, 733, 735, 744, 752, 790, 807, 817, 819, 821, 825, 846, 857, 860, 864, 866, 885

LOST ONE, THE—(1hr. 38m., '51) In German, Eng. subtitles. Peter Lorre's only directorial effort, which he co-wrote and stars in as well, based on the true story of a guilt-obsessed Nazi scientist working in a refugee camp after World War II. With Karl John and Renate Mannhardt. 2

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standards and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. 95

OVER THE EDGE—(1hr. 35m., '79) A fascinating mix of teen-exploitation movie and sociological tract directed by Jonathan Kaplan. Set in a half-finished condo-development plunked down in the middle of nowhere, the movie is about white middle-class kids who have their parents' love, their own rooms, stereos, and color TV's, but are going crazy from boredom, isolation, and institutionalized rootlessness. The kids are privileged nihilists, stoned or smashed much of the time, who casually, without shame or fear, begin to vandalize the school and houses. With Michael Kramer and Matt Dillon. 96

PLAY IT AGAIN, SAM—(1hr. 27m., '72) A consistently amusing Woody Allen film about his obsession with the romantic, idealistic Humphrey Bogart of *Casablanca*, who materializes periodically to spur Woody on to higher things. There is, however, something unpleasant about pint-size, frowzy Allen's refusal to have anything to do with a girl who is less than model-gorgeous. Dir. Herbert Ross. 47

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop; and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. 57

REDS—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion in the period 1915-20. Beatty is John Reed, the journalist-adventurer who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the "free-thinker" who left her husband and became a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together while history is swirling around them. With powerful performances by Jack Nicholson, Maureen Stapleton and Gene Hackman, backed up by testimony from real-life survivors of the period. Dir. Beatty. 47

STALAG 17—(2hrs., '53) A juicy, sizzling comedy-melodrama of G.I. life in a German prison camp in World War II. Better and more exciting than the Broadway play on which it was based. With William Holden, Robert Strauss, Harvey Lembeck, Otto Preminger and Sig Ruman. Dir. Billy Wilder. 47

THIN MAN, THE—(1hr. 33m., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W.S. Van Dyke II. 89

TO BE OR NOT TO BE (1942)—(1hr. 39m.) Ernst Lubitsch's satire, made when Nazis could still be figures of fun. Jack Benny is miscast, to say the least, as a Shakespearean actor in a Polish troupe, and the script is not up to those of Lubitsch's other movies, but the film is well worth seeing for a number of witty moments and for Carole Lombard's manic performance. 10

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Broadway

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—Fine performance by George Hearn; Jamie Ross is stars with George Hearn in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Jill Clayburgh, Raul Julia, and Frank Langella in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. From 7/31, Frank Converse takes over the Frank Langella role. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. 2:30 & 8 daily, except Thursdays, thru 9/5; $17-$22. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50; from 8/7. **Ethel Barrymore Theater,** 243 W 47th (239-6200).

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony Fusco. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Stockard Channing star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kimi Parks, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniele's choreography may be her best yet. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Sam Freed; Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Mon.-Sat. at 8, Wed. & Sat. at 2; thru 9/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

CARLA'S SONG—Adapted by Michelle Morris from her current best-seller, *If I Should Die Before I Wake,* play tells the story of a victim of incest; directed by John Glines. In the cast: Kym LeMon, David Kerin, David Hayward, and Jeanne Schlegel. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.50. **Perry St. Theater,** 31 Perry St. (869-3981).

CAROUSEL—A revival of the Rodgers and Hammerstein musical presented by the NYU Summer Musical Theatre; directed by Daniel Patrick Kelly; with Dennis Raley, Nancy Klein, Debi White, and David De Angelis. Wed.-Fri. at 8; $6; 8/8-10. **University Theater,** 35 W. 4th St. (598-3067).

COME BACK, LITTLE SHEBA—A revival of the William Inge play, directed by Paul Weidner and starring Shirley Knight, Philip Bosco, and Mia Dillon, with Tom Klunis, Kevin Conroy, Michael Corbett, William Newman, Patricia O'Connell, and Steven Weber. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Mon.-Sat. at 8, Sat. at 2:30, Wed. at 2:30; $20, $22. **Samuel Beckett Theater,** 410 W. 42nd (594-2826).

EVEN IN LAUGHTER—Lee and Marilyn Nestor's play concerns a family reunion focusing on the imminent death of its famous patriarch; directed by J. Barry Lewis. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $15-$22. **INTAR,** 420 W. 42nd (Closed).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Aidan Quinn, Page Johnson, Stephen Mendillo, and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Barbara Barrie, Scotty Bloch, Steven Gilborn, Jerry Lanning, Tom Robbins, Cristine Rose, and Alan Rosenberg. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MISS FIRECRACKER CONTEST—Beth Henley's story of a young woman with a shady past who now has loftier ambitions; with Holly Hunter, Mark Linn-Baker, and Patricia Richardson; directed by Stephen Tobolowsky. Mon.-Sat. at 8, Wed. & Sat. at 2:30; $20-$24. **Manhattan Theatre Club,** 321 E. 73rd (472-0600).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the *"sin-steeped story of a 50s nightclub singer,* her rise, her fall, her lust". With Stephen Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Mon.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10; $17.50-$22.50. **Ballroom,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage Two,** 307 W. 26th (242-7800).

PRIVATE SCENES—Ed Kaski and Carla Spindt star in Joel Homer's play about a young man and woman; directed by Maggie Harrer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Provincetown Playhouse,** 133 MacDougal St. (777-2571). Closed.

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

TRUE WEST—Erik Estrada and Peder Melhuse in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon.-Fri. at 8, Sat. at 7 & 10, Wed. at 2; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

Theater Companies

THE ACTING COMPANY—Revival of Thornton Wilder's *The Skin of Our Teeth,* 8/2, 4, 5. Then, 8/10, 11, *Pieces of Eight,* a work conceived by Alan Schneider who selected eight works from a group of contemporary playwrights and put them together to create a total evening of theatre. $6, $8. **Bklyn Center for the Performing Arts** at Brooklyn College (call 377-4720 for traveling instructions).

ARTISTS UNLIMITED—David Mauriello's *But Mostly Because It's Raining,* directed by Jordan Deitcher; Wed.-Sat. at 8, Sun. at 3. Roger Rochowiak's *Ernie and Arnie,* directed by Arnold Willens; Wed.-Sat. at 8, Sun. at 3. Tom Keegan & Davidson Lloyd's *Keegan and Lloyd, Again!,* directed by James Farnsworth; Fri. & Sat. at 11, Sun.-Tues. at 8. **Actor's Outlet,** 120 W. 28th (255-7293).

CHICAGO CITY LIMITS—*Improvisational* theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—*A revival of Lanford Wilson's fascinating Balm in Gilead,* presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Gary Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. Wilson is the rare breed of dramatist who sees *all* his characters from the inside, and here shows a true understanding of minutely diverse lives. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7:30, $22.50-$25; thru 9/2. **Theater,** 99 7th Ave. So. (924-7100). On 9/6 play re-opens at the larger, newer **Minetta Lane Theater,** 18-22 Minetta Lane.

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREE PERFORMANCE IN CENTRAL PARK—Joseph Papp presents H. Leivick's *The Golem,* based on the 16th century legend of the Golem of Prague, a giant creature created of earth by a rabbi to defend the Jewish community; directed by Richard Foreman. With F. Murray Abraham, Randy Quaid, Joseph Wiseman, Bette Henritze, and Jamil Zakkai. Tues.-Sun. at 8; 8/3-9/2. Free tickets distributed at the box office beginning 6:15 on the day of the performance. Get there early! **Delacorte Theatre,** Central Park. Enter park at E. 79th & 5th, or at W. 81st.

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7. $12-$15; thru Labor Day. **Theater,** 344 E. 14th St. (279-4200).

127TH ST. REP.—Errol John's *Moon on a Rainbow Shawl* takes place in Trinidad; 8/3, 4, 31 & 9/1 at 8, 8/5 at 3 & 7:30; 9/1 at 3. Peter Shaffer's *Equus;* 7/30, 8/13, 20, 21 at 8. Lorraine Hansberry's *A Raisin in the Sun,* with Minnie Gentry; 8/10, 11, at 8; 8/11, 12, 26, at 3; 8/12, 26, at 7:30. $8. **Walden Theatre,** CPW at 88th St. (289-5900).

PRODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua; directed by Norman Rene. Lucas is a canny manipulator of words and perceives the interplay of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven give precise, polished performances. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15. **Theater Guinevere,** 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre. Habana Sings!* Cuban music; in Spanish in repertory; $8-$10; thru September. Phone theater for dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Dan Ross's *Murder Game,* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Ryker O'-Hara, about two street punks caught up in their own terrorizing; *Line,* directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Call theater for times. **Theater,** 50 W. 13th St. (675-6677).

24TH STREET THEATER COMPANY—*The Good Doctor*—Neil Simon's adaptation of Chekhov. 8/2-4 at 8; 7/29 & 8/5 at 2; $6. Studio, 147 W. 24th (807-8464).

WEST SIDE REPERTORY—Oscar Wilde's *An Ideal Husband,* directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; $7; thru 9/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACROSS THE POND—George Joshua's play concerning segregation abroad in the armed forces. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 8/11. **18th St. Playhouse,** 145 W. 18th (243-8643).

DOUBLE BILL—Katherine Anne Miles's *Slight Departure,* and Rob Neukirch's *If Dogs Could Talk;* both are romantic comedies and both feature Marc Duncan and Nikki Kollins. Wed.-Fri. at 8, Sat. at 7 & 10; $5; 8/2-18. **Vineyard,** 309 E. 26th (758-0694).

DOUBLE BILL—Gerard Bossard's comic drama which explores media and violence. Matthew Carnahan's *Diary From Avenue B,* about a relationship on the Lower East Side. 7/24-8/4 at 8, 7/27 at 2; $6. **Neighborhood Group,** 420 W. 42nd, top floor (279-4200).

THE GINGHAM DOG—Lanford Wilson's comedy reworked, about the breaking up of an interracial couple. 8/3 & 4 at 8; $3. **Musical Theatre Works,** 133 Second Ave. (246-5877).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schecter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Mon.-Wed. at 8, Sun. at 2 & 8; $8; thru 8/29. **The Writers Theater,** 133 Second Ave. (777-7005).

I DON'T WANT TO BE ZELDA ANYMORE—Marty Martin's one-woman play, starring Margie Bolding as the wife of F. Scott Fitzgerald; directed by Jason Buzas. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10-$15. **Actors Repertory,** 303 E. 44th (687-6430).

KENNEDY'S CHILDREN—Revival of the Robert Patrick play, *set in a bar on the lower East Side in* 1974 where five people relive their experiences of the 60s. 7/30, 31, 8/6, 7 at 8; $4. **The Dive,** 257 W. 29th (721-7579).

LULU—*Revival of Frank Wedekind's German classic* telling a bizarre tale of the destructive power of the sexual impulse. Tues.-Sat. at 8, Sun. at 3; $8; thru 8/19 (no perf. 7/30). **Alvina Krause Theater,** 306 W. 38th (564-3293).

LOSING BATTLES—Marc Dulman's play about a defiant gay songwriter in mid-career; directed by Joseph Millet; with Earle Edgerton, Lance Lewman, and Corey Parker. Tues.-Sat. at 8, Sun. at 3; $5; thru 8/5. **Noel Coward Theater,** 164 11th Ave. (206-1764).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m.; $10; 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

MEASURE FOR MEASURE—Shakespeare's dark comedy done in a Jacobean Inn-Yard style; directed by Walter Scholz. Wed.-Sat. at 8; $5; thru 8/4. **Outdoor Courtyard Theater,** 314 W. 54th (288-4007).

THE QUIET ROOM—*Or What Happens to Reality When a Schizoid Ballerina Gets Locked in a Room With a Duck.* Michelle Giannini's title refers to a special isolation room in mental hospitals, used for patients in a violent condition. Fri. & Sat. at 8 & 10, Sun. at 3 & 7:30; thru 8/12. **Gene Frankel Theater,** 36 W. 62nd (581-2775).

RELATIVELY SPEAKING—Alan Ayckbourn's romantic comedy dealing with confusion and mistaken identity. Tues.-Fri. at 8; Sat. at 2:30 & 8; Sun. at 3; $16; from 8/7. **INTAR,** 420 W. 42nd (279-4200).

THE RIGHT DECISION—Eliza Wyatt's play about two people going in different directions as the result of a car accident. Thurs.-Sat. at 7:30, Sun. at 4; $6; 9/6-23. **18th St. Playhouse,** 145 W. 18th (988-0139).

SACRAMENTS—*Jo Ann Tedesco's play examines an* Italian-American family whose central character is a Catholic priest; directed by Sherwood Arthur. Tues.-Sat. at 8, Sun. at 2; $8. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

SHARING—James Van Maanen's play, directed by Stuart Ross. Wed.-Sat. at 8, Sun. at 3; thru 8/26; $8. **No Smoking Playhouse,** 354 W. 45th (582-7862).

SONGS OF THE OLE SOUTH—Fred Fondren's *Self-Defense;* Gilbert Moses's *Roots,* and Gloria Harper's *The Petrified Man;* directed by Beatrice Winde. The plays are being done in tribute to Eudora Welty on the occasion of her 75th birthday. Thurs.-Sun. at 8; $5, $7. 239 E.Fifth St. (477-8689).

TRIPLE BILL—James McLure's *Laundry and Bourbon, Lone Star,* and *Private Wars,* all portaits of stargazers and dream-chasers; directed by Jesse Y. Ramos and Randolf Pearson. Thurs.-Sat. at 8; $6; thru 8/11. **Studio B,** 165 W. 47th (787-3255).

TRUTH 'T' TELL—Vincent Sassone's play, set in a bar, about the inter-relationships of the regulars and the bartenders; directed by Arnold Willens. Wed.-Fri. at 8, Sat. at 7 & 10; 8/2-25. **Riverwest Theater,** 155 Bank St. (243-0259).

THE TWILIGHT TRADE—Jim Fox's comedy about the news media's involvement in a Central American revolution; directed by T. Newell Kring. Thru 8/8 at 8; $6. **Musical Theatre Works,** 133 Second Ave. (246-5877).

VARIATIONS—Nomi Rubel's comedy about a runaway, hiding in an Eighth Ave. hotel, protected by a prostitute and an eccentric duo. With Donna Elliott, Vivien Lewis, Robert Miller, and Ben Sweetwood. 8/16-18 at 8, 8/19 at 5; $8. **Shandol Theater,** 137 W. 22nd (874-6297).

WALTZ OF THE STORK BOOGIE—A revised version of Melvin Van Peebles's musical starring Harold Nicholas and the Brewery Puppets; directed by the author. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8. **New Federal Theater,** 466 Grand St. (598-0400).

WHO SHOT WHICH .38?—A spoof of 1940's detective films by Frank Shiras; directed by David Goldyn. Wed.-Sat. at 8; $8. Village Performers Theater, 98 Third Ave. (505-6601).

THE WINTER'S TALE—A Shakespearean classic produced by the Watery Star Theatre in a two-hour, intermissionless show, with a 25-actor company, staged outdoors. Thurs.-Sun. at 6:30; thru 8/5; FREE! **Rotunda,** facing the Hudson River at W. 79th St. Basin (204-1474).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JAMES GILLRAY—Forty hand-colored etchings by an English caricaturist (1757-1815), thru 8/31. McCarron, 1014 Madison (772-1181).

LESTER G. HORNBY—World War I scenes in drawings and etchings, thru Dec. Military Bookman, 29 E. 93rd (348-1280).

57th Street Area

DEBORAH CHAPIN/WEST FRASER—"Clear Air and Snug Harbors"—paintings and watercolors of boating and harbor scenes by both. Thru 8/10. Grand Central, 24 W. 57th (867-3344).

JEAN DUFY—Watercolors and gouaches, thru 8/31. Dyansen 57, 11 E. 57th (489-7830).

JOSEPH HEIL—Collages and drawings, thru 8/17. Kraushaar, 724 Fifth (307-5730).

CAROLE RICHARD KAUFMANN—Oil paintings inspired by a trip to China, thru 8/17. Deutsch, 20 W. 57th (765-4722).

GEORGE STAVE—Landscapes and cityscapes in oil on linen, thru 8/4. Siegel, 24 W. 57th (586-0605).

East Village

ELYSE TAYLOR—Paintings, on paper and canvas, of cartoon-related images, thru 8/19. Max, 626 E.14th (473-9253), Tues.-Sat. 5-10.

SoHo and Tribeca

BRADLEY ARTHUR—Sculptures in bronze and stone, thru 8/31. Pietrasanta, 81 Franklin (219-3128).

PAOLO BUGGIANI—Paintings, photographs, and a mural-in-progress by this Italian artist, thru 8/10. Sander, 51 Greene (219-2200).

SIMONE GAD—Assemblages, wall reliefs, and environments based on the pop culture of the fifties and early sixties, thru 8/17. Knowlton, 153 Mercer (431-8808).

Other

NORMAN BLUHM—Large-scale oil paintings with abstract forms that refer to landscape and the figure, thru 10/10. SUNY at Stony Brook, Stony Brook, N.Y. (516-246-3580).

CHRISTOPHER CHAMBERS—Oil paintings, thru 8/17. Diaz, 242 W. 16th (620-9093), Tues.-Fri. 6-10, Sat.-Sun. 3-10.

SUSAN RUTH COHEN—Colorful, mixed-media works based on the theme of festivals, thru 8/25. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (658-7400).

JOSEPH DELANEY—Paintings from 1933-1983, including works from the W.P.A. period, thru 9/15. Sragow, 80 Fifth (929-2734).

ROBERT GWATHMEY—A forty-year survey of oil paintings and watercolors by a realist painter, thru 9/16. Guild Hall, 158 Main St., East Hampton (516-324-2155).

AL HIRSCHFELD—A thousand drawings, some dating back to the 1920's, thru 8/24. Feiden, 51 E. 10th (677-5330).

MARK SCHLESINGER/RICHARD HENNESSY—Abstract paintings/One painting, "The Siege of Breda," which alludes to Velasquez's "The Surrender of Breda," thru 9/16. St. Peter's Church, 619 Lexington (935-2200).

MERLE TEMKIN—"Backfire"—a mirror passage, thru 8/17. C.U.N.Y., Graduate Center Mall, 33 W. 42nd (790-4365).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Selections from the gallery's collection of American masters and contemporary artists, including Avery, Bayalis, Benton, Chicago, O'Keefe, others; thru 8/3.

CDS—13 E. 75th (772-9555). Works by Borges, Klement, Marsen, Sterne, Yunkers, others; thru 8/3.

CHILDS—956 Madison (772-6606). Paintings of ships and coastal views by Bricher, Heade, Richards, others; thru 8/4.

FACADE—1044 Madison (744-4997). Works by gallery artists, thru 9/15.

FORUM—1018 Madison (772-7666). Figurative drawings by 20th-century American artists, including Dine, Gillespie, Hopper, Jacquette, Marsh, Soyer, others; thru 8/31.

FOURCADE—36 E. 75th (535-3980). Sculpture by Berlant, Chamberlain, de Kooning, Heizer, Smith, Westermann, others; thru 9/14.

FOXWORTH—33 E. 65th (772-3460). Works on paper by Bellmer, Leger, Masson, Matta, Picasso, others; thru 8/15.

GOODMAN—1020 Madison (772-2288). Works by Botero, Chia, Dubuffet, Hockney, Moore, Picasso, others; thru 8/30.

GRAHAM—1014 Madison (535-5767). "Women: A Changing Picture"—paintings by Anshutz, Hunt, Sully, others; thru 8/31.

HOFFELD—1020 Madison (734-5505). 20th-century European and American painting, drawing, and sculpture, thru 8/3.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

PAYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

ROLLY-MICHAUX—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocal and Wilson. Thru 9/30.

SOLOMON & CO.—959 Madison (737-8200), Tues.-Fri. 11-5. Paintings, watercolors, and sculpture by Calder, Dubuffet, Leger, others; 8/1-31.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Ernst, Gray, others; thru 9/15.

BROOKE ALEXANDER—20 W. 57th (757-3721). Paintings with "central images" by Ahearn, Bosman, Colescott, Diamond, Mock, others; thru 8/18.

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; thru 8/31.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Works centered around the theme of the Pool, by Bartlett, Hockney, Hopkins, Katz, Segal, others; thru 8/31.

HEESY—50 W. 57th (942-0521). Selected prints by Diebenkorn, Hockney, Lichtenstein, Motherwell, others; thru 8/31.

HEIDENBERG—50 W. 57th (586-3808). Works by Botero, Caro, Pissarro, Riess, Solomon; thru 8/31.

MARKEL—50 W. 57th (581-1909). An exhibition of gallery artists, thru 8/31.

LAURENCE MILLER—38 E. 57th (319-1800), Tues.-Fri. 10-5:30. Multi-media works by Brotmeyer, Farber, Hamady; 8/1-24.

ROBERT MILLER—724 Fifth (246-1625), Mon.-Fri. 10-5:30. Works by gallery artists including Amenoff, Bourgeois, Chase, Held, Zakanitch, others; thru 8/25.

MUNROE—56 W. 57th (246-9616), Tues.-Fri. 10-5. Works by gallery artists, including Dworkin, Freeman, Gallagher, Imber, others; thru 8/17.

OSCARSSON HOOD—41 W. 57th (750-8640). By appt. only, thru 9/8. A preview of artists who will show their work in the 1984-1985 season, including Couch, Luchs, Ossorio, Pesce, Sims, Willis, others; thru 9/8.

PACE—32 E. 57th (421-3292), Mon.-Fri. 9:30-5:30. Prints and sculpture by gallery artists; thru 8/31.

ROSENBERG—20 W. 57th (757-2700). A review of shows from 1983-1984, and a preview of shows to come, with works by Chernow, Crull, Katzen, Parks, others; thru 9/7.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

SEGAL—63 E. 57th (486-2297). "Indian Summer Show," with works by Native American artists, including Cannon, Houser, Namingha, Scholder, others; thru 9/5.

SIEGEL—24 W. 57th (586-0605). "Eight Imagist Painters" with works by Blais, Craven, Howard, Linhares, others; thru 8/4.

East Village

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). "Privilege: Royal Imagery in African Art," 8/1-17.

AREA X—200 E. 10th (477-1177). "Too Hot for New York"—paintings and works on paper by Gerstein, Himmelfarb, Lehman; thru 8/17.

CHRISTMINSTER—336 E. 5th (475-8369) Wed.-Sun. 1-6. Works by Aljian, Chesley, Kardestuncer, Lawson, Moore, others; thru 8/5.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Thurs.-Sun. 2-6. Works by ten figure painters; 8/1-31.

FUN—254 E. 10th (473-4606) Tues.-Sun. 12-6. Works by Brathwaite, Connelly, Friedman, Futura, others; thru 8/31.

GARET—204 E. 10th (475-8701). "Preview 1984-1985" with works by Auste, Garrett, Westfall, Yarber, others; thru 8/20.

PICTOGRAM—443 E. 9th (865-5476). Inaugural exhibition, with works by Chalfin, Crull, De; thru 8/5.

SoHo and Tribeca

CENTRAL FALLS—478 W. Broadway (475-3333). Caribbean art from the island of St. Bartholomew, 7/31-9/9.

CUTLER—164 Mercer (219-1577). New work by gallery artists, including Borysewicz, Brodie, McNamara, Rizzi, Tillers, Us, Winant; thru 8/3.

EDITIONS SCHELLMAN & KLUSER—50 Greene (219-1821). Prints by Clemente, Kounellis, Paladino, Twombly; thru 9/30. Closed during August.

55 MERCER—(226-8513). "Artists Invite Artists," thru 8/11.

FREIDUS/ORDOVER—70 Greene (925-0113). Paintings, sculpture, photographs by Friedman, Goldberg, O'Halloran, Suguira, others; thru 8/17.

HENOCH—80 Wooster (966-0303). Works by Evans, Ferguson, Feuerman, Lang, others; thru 8/31.

HERLIN—68 Thompson (431-8732). Works on paper by Anello, Anthony, Batten, Dalen, Fisher, Haber, others; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show of works by gallery artists, including Buchwald, Eddy, Ferrer, Nice, Sullivan, Tworkov, Wofford, others; thru 9/5.

KIND—136 Greene (925-1200). Works by Birmelin, Finster, Nutt, Ramberg, others; thru 9/1.

RED STUDIO—301 Church (219-8239). "Outdoor Life"—functional work, from boat to birdbath, by Acconci, Dalby, Levine, Norvell, Rossi, Sharpe, Sherman, others; thru 8/4.

SPERONE WESTWATER—142 Greene (431-3685). Works by Chia, Clemente, Cucchi, Le Brun, Long, Mariani, Merz, Paladino, Richter; thru 9/1.

WARD-NASSE—178 Prince (925-6951). "Illusions/Allusions"—paintings, sculpture, works on paper, and photography by approximately 100 artists; 8/4-22.

Other

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Eight groups, each including a visual artist, a performing artist and an architect, will create eight installations, thru 9/16.

FIRST WOMEN'S BANK—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

GALASSO—191 Main, Ossining, N.Y. (941-1226). "Pattern and Decoration," with works by Cady, Davis, Kushner, MacConnel; thru 8/11.

GREENWALD—181 Mott (219-1642). Paintings, drawings, and sculpture by Burns, Fares, Kramer, Levine, Miller, others; thru 9/3.

GREY ART GALLERY—33 Washington Place (598-7603), Mon.-Fri. 11-7. "L'Atelier Mourlot: Four Decades of French Poster Art, 1940s-1980s," thru 8/17.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (658-7400). "Situations"—works by Brown, Cicero, Dubasky, Friedberg, Sisto, others; thru 8/25.

NEW YORK EXPERIMENTAL GLASS WORKSHOP—142 Mulberry (966-1808). Works by artists and craftspeople who have been associated with the workshop, thru 8/4.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

TALLER BORICUA—1 E. 104th (831-4333). Recent drawings by Alejandro, Alvarez, Cordero, Muniz, Vega, others; thru 8/17.

WAVE HILL—675 W. 252nd (549-2055). "Built Landscapes: Gardens of the Northeast"—gardens by Bye, Farrand, Kiley, Rose, Steele; thru 8/19.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 9/1. Light, 724 Fifth (582-6552).

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored albumen photographs of Pompeii by Anderson & Sommer, circa 1890; thru 8/11.

MONIKA KRAJEWSKA—28 black-and-white photographs of Polish Jewish cemeteries and tombstones, thru 10/15. YIVO, 1048 Fifth (535-6700), Mon.-Fri. 9:30-5:30.

PACE/MACGILL—11 E. 57th (759-7999). Group show of gallery artists, including Avedon, Callahan, Hellebrand, Shore, others/Photographs by Samaras from the past decade. Thru 8/31.

LUCAS SAMARAS/WALTER IOOSS JR.—Polaroid photographs, 1969-1983/Photographs of America's Olympic hopefuls. Thru 8/19. I.C.P., 1130 Fifth (860-1777).

STALEY-WISE—177 Prince (777-1590). Vintage and modern photographs by Dahl-Wolfe, Horst, Newton, Ray, Turbeville, Walling, others; thru 9/15.

TODD WEBB—"Georgia O'Keefe: The Artist's Landscape"—40 black-and-white photographs showing a thirty-year span in this artist's life, thru 8/1. Rizzoli, 712 Fifth (397-3712).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9... Peonies of Greece: Myth, Science and Art; thru 8/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Thurs., Sat. 11-6, Sun. 12-5. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Contemporary Chinese Painting: An Exhibition from the People's Republic of China; thru 8/26... Faces of China: A Photographic Exhibition by Tom Zetterstrom; thru 8/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Native American Painting; 8/1-10/14.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Homer, Sargent, and the American Watercolor Tradition; thru 9/3... Picasso's Curtain for the Ballet, *Parade,* thru 9/3... Collecting for the Future; thru Aug... Robert Kushner: two panoramic works; thru 8/26... Gowns by Grès; thru January... Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9... Color in the Summer: color photographs by more than 20 artists; thru 9/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Visual Space in Music: Drawings by John De Cesare; thru 8/5... Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23... Design in the Service of Tea; 8/7-10/28.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... City Streets by Hedy Pagremanski; thru 8/31.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted... Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Painting in Paris, 1909-1925: A Selection from the Permanent Collection; thru 9/9... From Degas to Calder: Sculpture and Works on Paper from the Guggenheim Museum Collection; thru 9/9.

HISPANIC SOCIETY OF AMERICA—613 W. 155th St., 926-2234. Tues.-Sat. 10-4:30, Sun. 2-5. Free. Paintings, sculpture, and decorative arts of the Iberian Peninsula from prehistoric days to the present century.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes... Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity... Coins Reveal... The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26... Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... Recent Acquisitions; thru 9/2... African Ivories; thru 12/30... Rhode Island Needlework, 1730-1830, thru 9/23... Eugène Delacroix (1810-79): Lithographs and Etchings; thru 8/19... Antoine-Louis Barye: Drawings and Sculpture; thru 8/19. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. (Closed 8/1-31). $2 suggested donation... Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31... French Drawings, 1550-1825; thru 7/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations... Mira! The Canadian Club Hispanic Art Tour; 55 contemporary paintings by 22 Hispanic artists; 8/4-9/2.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Cross Currents: Faces, Figureheads and Scrimshaw Fancies; thru 9/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Dragons in the New World: Native Americans and the China Trade; thru 9/30... Drums and Bustles; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Lucille Ball: First Lady of Comedy; thru 9/13... Metromedia and the Du Mont Legacy; thru 9/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... New York off the Record: Photographs by Robert Sefcik; thru 9/3... Queens, Courtiers and Cavaliers; thru 9/3... The City Scene: 1820-1920; thru 10/14... The Circus Comes to Town: Posters on Parade; thru 9/9. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Holography (Re)Defined/Innovation through Tradition; thru 10/7.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... An International Survey of Recent Painting and Sculpture; thru 8/7... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Andrew Lyght: 3-D Paintings; 8/12-10/7.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; thru 9/2.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Martin Puryear: Survey of wood sculpture; thru 9/9.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/31... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Watercolors from the Society's Permanent Collection; thru 10/28... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4... Firefighting on Parade: 1600-1865; thru 8/31... Ardent Spirits and Demon Rum: Temperance Movements in America; thru 9/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... Censorship: 500 Years of Conflict; thru 10/15... **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Terpsichore Revisited: 40th Anniversary of the Dance Collection; thru 9/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Common Heritage: Contemporary Iroquois Artists; thru 8/19... The Ablah Collection: Six Henry Moore Sculptures; thru 11/30... Laurie Anderson: Works from 1969-1983; thru 9/9... Matt Mullican: Recent Works; thru 9/2.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Fairfield Porter: Restrospective; thru 8/19... Abstract Painting and Sculpture in America 1927-1944; thru 9/9... Viola Frey; 7/25-9/30. **Downtown Branch,** Federal Hall, 26 Wall St. The Feminine Gaze: Women Depicted by Women 1900-1930; thru 8/17. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Art of Music: American Paintings and Musical Instruments 1770-1910; thru 9/19. **Fairfield County,** 1 Champion Plaza, Stamford. Tues.-Sat. 11-5. Fairfield Porter: Portraits; thru 8/22.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale September. **East,** 219 E. 67th St. (570-4141). Next sale 9/5.

DOYLE—175 E. 87th St. (427-2730). Next sale 8/8 at 10: Furniture and decorations including paintings, porcelain, silver & rugs. On view from 8/4.

EDELMANN—Knights of Columbus Hall on Montauk Highway, Bridgehampton, L.I. 516-537-1012. 8/5 at 1: Important Sale of Quilts and Oriental Rugs. On view from 8/2.

PHILLIPS—406 E. 79th St. (570-4830). 8/1 at 1: Antique and Modern Jewelry. On view from 7/30.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 7/31 at 9:30 & 2: Sotheby's Arcade Auctions.

MUSIC & DANCE

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, July 30

MOSTLY MOZART—Festival Orchestra, Christoph Eschenbach, conductor and pianist; clarinetist David Shifrin, violinist Alexander Markov. Haydn's Symphony No. 72 in D; Mozart's Clarinet Concerto, K. 622 (played on a reconstructed period instrument); Chevalier de Saint-Georges's (Joseph Boulogne) Violin Concerto in G, Op. 8, No. 9; Mozart's Piano Concerto No. 27, K. 595. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Shifrin and Markov.

JOHN MCGROSSO, violinist/**LAWRENCE F. ZOERNIG,** cellist. Music of Glière, Ravel, Handel. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

TOM PIERSON'S BIG BAND—Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $5.

LARRY KARUSH JAZZ QUARTET—Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free.

SISTER SWING—"Women in Jazz Downtown" Festival. New York Plaza, Water and Broad Sts., at noon. Free.

MARCO RIZZO—Concourse Village, Bronx, at 7:30. Free.

DAVE BERGER JAZZ ORCHESTRA—Big-band music. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

EXODUS SUPREME BAND—A reggae big band. Trinity Church courtyard, Broadway at Wall St., at 12:30. Free.

NEW YORK PHILHARMONIC, James DePreist conductor. Barber's Essay No. 2, Haydn's Symphony No. 88; Tchaikovsky's Symphony No. 5. Co-op City, Bronx, at 8. Free.

WEST VILLAGE CHORALE SUMMER SING—Johannes Somary conducts an open reading of Mendelssohn's *Elijah.* St. John's in the Village Church, Waverly Pl. and W. 11th St., at 7:30. $3.50.

ELL'S KITCHEN—Jazz. Windmuller Park, 52nd St. and 39th Drive, Woodside, Queens (476-8449), at 7. Free.

Tuesday, July 31

MOSTLY MOZART—Christoph Eschenbach and Justus Frantz, pianists; flutist Ransom Wilson; the Columbia String Quartet. Mozart's Flute Quartet in D, K. 285; Mozart's Sonata in D for Two Pianos, K. 448; Schubert's Adagio and Rondo in F for Piano Quartet, D. 487; Haydn's Symphony No. 94, "Surprise," arranged by Salomon for piano, flute, and string quartet. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Wilson and the Quartet.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, Paul Dunkel conductor; Scott Kuney, mandolin; John Buonfiglio, harmonica; James Preiss, marimba; William Schimmel, accordion. Vivaldi's Mandolin Concerto; Bartók's Rumanian Dances; a Baroque marimba concerto; Jolles's Suite for Accordion; Bach's Brandenburg Concerto No. 2, scored for xylophone, harmonica, mandolin, accordion. Washington Square Park, foot of Fifth Ave. south of 8th St., at 8. Rain space, Loeb Student Center, 566 La Guardia Pl. Free.

EROICA BRASS QUINTET—Music of Monteverdi, Holborne, Bach, Handel, Brahms, Dahl, Stravinsky. Trinity Church, Broadway at Wall St., at 12:45. Free.

LYNNE DAVIS, organist. Music of Raison, Bach, Vierne, Roger-Ducasse, Litaize. At 7; preceded at 6:30 by a carillon recital by James R. Lawson. Riverside Church, the Drive at 122nd St. Free.

PANDEAN WIND PLAYERS, with Barbara Secrist. Chamber music. Steps of City Hall, between Park Row and Broadway, at noon. Free.

ANDY POTTER AND THE TURN-OF-THE-CENTURY RHYTHM BAND—Funk music. Trinity Church courtyard, Broadway at Wall St., at 1:30. Free.

DEUCE SWING ORCHESTRA—"Women in Jazz Downtown" Festival. New York Plaza, Water and Broad Sts., at noon. Free.

TONE KWAS BIG BAND—Jazz. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

BOBBY SANABRIA/ASCENSION, Latin and salsa/**LOKIONTAI'S POLYNESIANS**-Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

VISHNU WOOD AND SAFARI EAST—Ethnic jazz. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

MUSIC LIVE!—A political rock concert, followed by open jamming with audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—Frank Nemhauser conducts open readings of Bernstein's *Chichester Psalms,* Stravinsky's Symphony of Psalms, Haydn's "Lord Nelson" Mass. CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and use of a score.

NEW YORK PHILHARMONIC—See 7/30 for program. Tonight at Brooklyn's Marine Park, at 8. Free.

BROOKLYN BACH FESTIVAL—Clifford Gilmore conducts instrumentalists and vocalists in Brandenburg Concerti Nos. 3 and 6, and Cantatas Nos. 54 and 85. First Unitarian Church Chapel, Monroe Pl. and Pierrepont St., Brooklyn Heights, at 8. $7.

THE REVELATIONS, doo-wop music/**DEVONNAIRES,** pop-jazz standards. Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7. Free.

BILL SPILKA—Poe Park, Bronx, at 7:30. Free.

NATIONAL CHORALE, Martin Josman conducting. Excerpts from Stephen Sondheim's musicals. Seaside Park, Brooklyn, at 7:30. Rain space, Lincoln High School, Ocean Pkwy. and West Ave. Free.

CLEM DEROSA ORCHESTRA—Pop music. Heckscher Park, Huntington, L.I., at 8:30. Free.

Wednesday, August 1

MOSTLY MOZART—See 7/30.

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE/GREGG ALLMAN BAND—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

GOLDMAN MEMORIAL BAND—Lincoln Center Damrosch Park at 8. Free.

SHEELAH B. STRONG, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE BRAZILIAN BEAT OF GUANABARA—Jazz septet. Trinity Church Courtyard, Broadway at Wall St., at 12:30. Free.

JOHNNY AMOROSO—Entertainment music. World Trade Center Plaza at 12:15. Free.

WIDESPREAD ORCHESTRA—Swing jazz. Channel Gardens, off Fifth Ave., between 49th and 50th Sts., at 5. Free.

PANDEAN PLAYERS—Classical music. American Craft Museum II, plaza, 77 W. 45th St., at 12:30. Free.

KIT MCCLURE BIG BAND—"Women in Jazz Downtown" Festival. New York Plaza, Water and Broad Sts., at noon. Free.

BREUCKELEN BRASS QUINTET—Chamber music. Pierrepont St. Playground, Brooklyn Heights Promenade, at 7. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St. (JASA), Rockaways, Queens, at 8. Free.

STEVE LANE—Loreto Park, Bronx, at 7:30. Free.

MORRIS OLIPHANT—Henry Hudson Memorial Park, Bronx, at 7:30. Free.

NICK PAONE—Bronx Park East and Waring Ave., Bronx, at 7:30. Free.

KHALI LUKEMAN—Skyview Houses, Bronx, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA—With mezzo-soprano Marilyn Florez. Works by Handel, Bizet, Meyerbeer, Mozart, J. Strauss, Brahms. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

HAROLD MABERN—Entertainment music. Fort Greene Park, Brooklyn, at 6. Free.

HUNTINGTON COMMUNITY BAND, William Baker director. Pop band music. Heckscher State Park, Huntington, L.I., at 8:30. Free.

SUMMERFARE '84—At SUNY, Purchase, N.Y. (914-253-5900). At 8: "Circus Oz," an Australian Company; $11, $13. At 8:30: Lionel Hampton Orchestra; $10, $12.

TOWNSMEN ORCHESTRA—Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7. $3.

Thursday, August 2

MOSTLY MOZART—Steven Lubin, fortepianist; soprano Elly Ameling; the Baryton Trio, and assisting ensemble, on period instruments. Haydn's Trio No. 97; Bach's Cantata 202, "Wedding;" Mozart songs, with fortepiano; Mozart's Piano Concerto No. 12 in A, K. 414. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Lubin and Baryton Trio.

LAURENTIUS VON SCHNIFIS BRASS ENSEMBLE—Works for brass, organ, and drums by Bach, Handel, Gabrieli, Schütz, others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7. Free.

CHARLI PERSIP AND SUPERBAND—Big-band music, with arrangements by Frank Foster and Slide Hampton. Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9400), at 8. Free.

TINA PRATT—"Women in Jazz Downtown" Festival. New York Plaza, Water and Broad Sts., at noon. Free.

PAUL WINSTON TRIO, with piano, bass, drums. Olympic Tower Atrium, Fifth Ave. and 51st St., at 5:30. Free.

LYNN OLIVER & ORCHESTRA—Swing music. Exxon Park, west of Sixth Ave., between 49th and 50th Sts., at 12:30. Free.

GOLDMAN MEMORIAL BAND—Lincoln Center Damrosch Park at 8. Free.

PAUL GERMANO—Dixieland music. Steps of City Hall, between Park Row and Broadway, at noon. Free.

NEW YORK KAMMEMUSIKER, double-reed ensemble. Works by Renaissance composers and Hans Hadamowsky. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MARTY HOLMES—Jazz. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at 4:30. Free.

RAY ALEXANDER SEXTET—1411 Broadway Plaza, 38th St., at 12:15. Free.

HOLLI ROSS QUINTET—Swing, jazz, blues, with vocalist. Trinity Church courtyard, Broadway and Wall St., at 12:45. Free.

MYSTICS/LITTLE ANTHONY/BOBBY RYDELL—"Oldies but Goodies." Midwood Field, E. 17th St. between Aves. K and L, Brooklyn, at 7:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—James Jurtz conducts an open reading of the Berlioz *Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and use of a score.

JAIME BOLIPATA, pianist/**NAOKO TANAKA,** violinist/**HAKURO MORI,** cellist. Music of Beethoven, Kodaly, Brahms. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

RAY RIVERA BAND, with the Big Apple Puppets. Owl's Head Park, 68th St. near Colonial Rd., Bay Ridge, Brooklyn, at 7. Free.

MORRIS OLIPHANT—Co-op City, Section 5, Bronx, at 7:30. Free.

NEW YORK SALSA ALL-STARS—With Mitch Frohman. Joyce Kilmer Park, Bronx, at 7:30. Free.

BOBBY RODRIGUEZ—Richman Park, Bronx, at 7:30. Free.

SCIPIO SARGEANT—Latin music. Lincoln Terrace Park, Brooklyn, at 6. Free.

JORGE DALTO—Latin and American jazz. Hudson River Museum, Trevor-Park-on-Hudson, 511 Warburton Ave., Yonkers, N.Y., at 8. $3.

SUMMERFARE '84—At SUNY, Purchase, N.Y. (914-253-5900). See 8/1. At 8:30: world premiere of Conrad Susa's opera *The Love of Don Perlimplin,* based on Garcia Lorca's play; directed by David Alden, with Jacob Will, Nancy Gustafson, Ruth Ann Swenson, Dolora Zajic; Andrew Meltzer conducting the New Orchestra of Westchester; $15.

NORTH SHORE WOODWIND QUINTET—Music by Gillis, Gershwin, Joplin, others. Heckscher Park, Huntington, L.I., at 8:30. Free.

CARAMOOR FESTIVAL—St. Luke's Chamber Ensemble. Music of Loeillet, Mozart, Spohr. Spanish Courtyard, Katonah, N.Y. (914-232-5035), at 4:15. $8-$15.

Friday, August 3

MOSTLY MOZART—Festival Orchestra, Sir David Willcocks conductor; soprano Arleen Auger, mezzo-soprano Florence Quivar, tenor John Aler, bass John Cheek; the Westminster Choir. Haydn's *Missa in tempore belli, "Paukenmesse";* Mozart's *Requiem.* Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: organist Edward Brewer and string ensemble.

GOLDMAN MEMORIAL BAND—Lincoln Center Damrosch Park at 8. Free.

NAT ADDERLEY QUARTET—Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9400), at 8. Free.

UJC BIG APPLE JAZZWOMEN/BERTHA HOPE—"Women in Jazz Downtown" Festival, New York Plaza, Water and Broad Sts., at noon. Free.

ANN POLLACK QUARTET—Jazz. Upper Plaza at 55 Water St. (269-0320), at noon. Free.

ERICA LINDSAY QUARTET—Jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at noon. Free.

CALIDAD—"Good Feeling," a 10-piece Latin band. Trinity Chruch Courtyard, Broadway and Wall St., at 12:30. Free.

FLUTE SOIREE—A tribute to Metropolitan Opera guest artist, Harold Bennett. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 7:45. $4.

NEW YORK PHILHARMONIC, Stanislaw Skrowaczewski conductor; Beethoven's *Egmont* Overture; Stravinsky's *Firebird* Suite (1919); Brahms's Symphony No. 4. Cunningham Park, Queens, at 8. Free, and followed by fireworks (877-2011).

JULIUS GROSSMAN ORCHESTRA—See 8/1. Today at Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30.

QUEENS PHILHARMONIA—JoAnn Falletta, conductor. Music of Von Suppe, Telemann, Massenet. Kiley Hall, Queens College Campus, Kissena Blvd. and the L.I. Expressway, Flushing, Queens (229-0863), at 8. $2.

MARIAN AND JIMMY MCPARTLAND QUINTET—Jazz, at the Yacht Basin, Westhampton, L.I. (516-246-6125), at 8. Free.

SUMMERFARE '84 SUNY, Purchase, N.Y. (914-253-5900). At 8: see 8/1. At 8:30: see 8/2. . . Also the Alvin Ailey American Dance Theatre; $17-$30. At 11: Norman Rollings, cabaret; music of the '30s and '40s; $7.

TRADITIONAL JAZZ, with Kenneth Butterfield, trumpeter. Heckscher Park, Huntington, L.I., at 8:30. Free.

Saturday, August 4

MOSTLY MOZART—See 8/3.

THE JACKSONS' VICTORY TOUR—Madison Square Garden at 8. Sold out.

GOLDMAN MEMORIAL BAND—Seaside Park, Brooklyn, at 8. Free.

GILBERTO COTTO—Latin music. Linden Park, Brooklyn, at 2. Free.

SUMMERFARE '84—SUNY, Purchase, N.Y. (914-253-5900). At 3: Alvin Ailey American Dance Theater; $13, $16. At 5: Somersault, a jazz quartet. At 5: Lisa Kraus and Dancers, in "For Distant Views"; free, on the Great Lawn. At 6 and 8:30: *The Love of Don Perlimplin;* see 8/2; $12 at 6, $15 at 8:30. Also at 8:30: Alvin Ailey, a different program; $17, $20. At 10:30: a starlight concert by the Glass Orchestra; free. At 11: see 8/3.

CARAMOOR FESTIVAL ORCHESTRA—John Nelson, conductor; soprano Elly Ameling. Handel's Overture to *Semele,* Gluck's "O del mio dolce ardor"; Vivaldi's *Armatae Face,* Handel's "Piangero" from *Julius Caesar,* Paisiello's "Nel cor non piu mi sento," Schubert's Symphony No. 9, D. 944, "The Great C Major." Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. $10-$20.

WATERLOO FESTIVAL ORCHESTRA, Gerard Schwarz, conductor. With pianist Alexis Weissenberg. Dohnanyi's Suite in f, Op. 19 for Orchestra; Janacek's Sinfonietta; Brahms's Concerto in D. Waterloo Village, Stanhope, N.J. (201-347-4700), at 8:30. $12-$15.

SUMMER OF MUSIC ON THE HUDSON—With Bobby Rydell, The Shirelles, The Dovelles. Lyndhurst, at Tarrytown (914-631-7766), at 8:30. Tent seating, $8; lawn, $5. Lawn opens for picnicking at 6:30, with pre-concert entertainment at 7.

THE PRETENDERS—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50-$17.50.

LONG ISLAND JAM—A 20th-birthday celebration of International Art of Jazz, with many artists appearing. Heckscher State Park, Islip, L.I., at 8. Free.

Sunday, August 5

THE JACKSONS' VICTORY TOUR—See 8/4.

GOLDMAN MEMORIAL BAND—Lincoln Center Damrosch Park at 8. Free.

ST. PETER'S CHURCH—Jazz Vespers, with Eddie Bonnemere Orchestra, Jesu Choir, at 5; offering. at 7: Vera Auer Quintet; $5 donation. Lexington Ave. at 53rd St. (935-2200).

NORBERTO GUINALDO, organist. Original music. Trinity Church, Broadway at Wall St., at 9. Free.

TOM CAPUDER/MARIA REIDE, guitar duo. Pop and country music. 14 East Cafe at Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 4:30. $5.

JAIME BOLIFATA, pianist/**NAOKO TANAKA,** violinist/**HAKURO MORI,** cellist. At 4. See 8/2.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BRONX ARTS ENSEMBLE—Henry Bloch, guest conductor. An all-Baroque concert, including Bach's Harpsichord Concerto in d, Concerto for Violin and Oboe in c, and works by Handel and Albinoni. At 2: Van Cortlandt Mansion, Van Cortlandt Park at Broadway and 246th St., Bronx. At 4: at Keating Hall, Fordham University, Bronx Rose Hill Campus at Southern Blvd. (549-1899).

P.M.A. JAZZ SEPTET—Music of Parker, Dameron, Shorter, Ellington, Monk. Brooklyn Botanic Garden, at the Alfred T. White Memorial, overlooking the Japanese Hill-and-Pond Garden, at 3. Free.

GILBERTO COTTO—Latin music. Linden Park, Brooklyn, at 2. Free.

ANTHONY DAVIS, pianist. Port Royal, 837 Union St., Park Slope, Brooklyn (638-4436), at 3. $6.

ENDANGERED SPECIES, rock-dance band, with Realism, street-dancers. Canarsie Pier, foot of Rockaway Pkwy., Brooklyn, at 12:30. Free.

SUMMERFARE '84—SUNY, Purchase, N.Y. (914-253-5900). At 2: chamber music with Anthony Newman, in the Pepsico Sculpture Garden; free. At 3 and 7:30: "Circus Oz"; see 8/1; $7 at 3, $11 and $13 at 7:30. At 4:30: storytelling with Ed Stivender. At 6: Howard Lawrence Big Band; free. At 8: Alvin Ailey; $17, $20.

ORCHESTRA OF ST. LUKE'S, Michael Feldman conductor. Vivaldi, Haydn, Bach, and Mozart. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. Free (take a chair or blanket).

CARAMOOR FESTIVAL—Yo-Yo Ma, cellist, and Patricia Zander, pianist. Stravinsky's Suite Italienne for cello and piano (1933), Bach's Suite No. 5 in c for unaccompanied cello; Franck's Sonata in A (1886); Fauré's Elegie, Op. 24 (1883); Papillon, Op.77, Tchaikovsky's Melody, Paganini's Moses Fantasy. Spanish Courtyard, Katonah, N.Y. (914-232-5035), at 5:30. $15.

WATERLOO FESTIVAL—Mitch Mitchell conducts the Festival Orchestra. Waterloo Village, Stanhope, N.J. (201-347-4700), at 3. $5.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: foreign-language operas have English subtitles. Tues., 7/31, at 8: Verdi's *La Traviata,* Weise conducting; with Christos, Grayson, McFarland. No performances 8/1, 8/2. 8/3 at 8: Puccini's *La Bohème,* Pallo conducting; with Hynes, Fernandez, Hadley, Reeve, Dworchak, Jamerson. 8/4 at 2: Rossini's *The Barber of Seville,* Keene conducting; with Forst, Shaulis, Burchinal, Reed, McKee, Dansby. 8/4 at 8: Bizet's *Carmen,* Keene conducting; with Vergara, Telese, Trussel, Hale; new production, directed by Frank Corsaro. 8/5 at 1, Mascagni's *Cavalleria Rusticana,* with Freni, Rose, Calleo, Dansby; and Leoncavallo's *Pagliacci,* with Lamy, Theyard, Burchinal, McFarland; Weise conducting. 8/5 at 7: Puccini's *Madama Butterfly,* Keene conducting; with Craig, Shaulis, McCauley, Fazah, Green. Tues., 8/7, at 8: Mozart's *The Magic Flute* (in English), Bergeson conducting; with Hynes, Christman, MacNeil, Parker, Gill. 8/8 at 8: Rossini's *The Barber of Seville,* Keene conducting; with Ziegler, Shaulis, Stone, Michael Cousins (debut), McKee, Dworchak. 8/9 at 8: Puccini's *La Bohème,* Pallo conducting; with Hynes, Elizabeth Holleque (debut), Hadley, Robert Galbraith (debut), Wexler, Jamerson. 8/10 at 8: Puccini's *Madama Butterfly,* Keene conducting; with Craig, Shaulis, McCauley, Fazah, Green. 8/11 at 2: Mascagni's *Cavalleria Rusticana,* with Freni, Rose, Calleo, Dansby; and Leoncavallo's *Pagliacci,* with Lamy, Theyard, Burchinal, McFarland; Weise conducting. 8/11 at 8: Verdi's *La Traviata,* Weise conducting; with Christos, Grayson, McFarland. 8/12 at 1: Bizet's *Carmen,* Keene conducting; with Vergara, Telese, Trussel, Hale. No performance Sun. evening.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 8/5, Lehar's *The Merry Widow.* 8/8-26, Friml's *Rose Marie.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

THE LOVE OF DON PERLIMPLIN—See Summerfare '84, 8/2, 3, 4 listings under Concerts, above.

IMENEO, by Handel. First N.Y. performance of the three-act comic opera. LaGuardia Music-Theatre Chorus and Chamber Orchestra, conducted by David Pasquale. LaGuardia Community College Theater, 31-10 Thomson Ave., L.I. City, Queens (626-5083). 8/10 at 8, 8/12 at 3. $5, $7.50.

Dance

ART ON THE BEACH—Creative Time performance, with installation. Lisa Kraus and Dancers, in *For Distant Viewing,* with work by visual artist Mikyung Kim and architect Michel Kagan. Battery Park City Landfill, Gate No. 18, Chambers and West Sts. 8/1, at 6:30. $5.

CAROUSEL—Rodgers and Hammerstein's operetta, conducted by Jerald Stone. NYU Summer Musical Theatre, University Theater, 35 W. 4th St. (598-3067). 8/8, 9, 10 at 8. $6.

JACKIE RADIS, from Chicago. "Radis Dance Strata," with "I've Known Rivers" and other works. DTW's Out-of-Towners series, at Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 8/2, 3, 4 at 8. $7.

HELEN DANNENBERG—A New York choreographic debut by the San Francisco dancer, with Michele Larsson. P.S. 122, First Ave. and 9th St. (477-5288). 8/3, 4, 5 at 9. $5.

DOUGLAS HAMBY DANCE COMPANY—Modern dance, "with wit and humor." Cooper-Hewitt Museum Carnegie Garden, 2 E. 91st St. (860-6868). 7/31 at 6:30. Rain date, 8/7. Free.

LINDA DIAMOND & COMPANY—Upper Plaza at 55 Water St., 8/1 at noon. Free.

HWA KANG DANCE TROUPE, from the Republic of China. Classical folk dance. Brooklyn College, Gershwin Theater (434-1900). 8/6 at 8. $4.

NANETTE BEARDEN CONTEMPORARY DANCE COMPANY—World Trade Center Plaza, 8/2 at 12:15. Free.

SARA BRUMGART, in "Electric Blue," and other solos. Cunningham Studio, 463 West St. (924-0077). Two different programs; 8/3, 4 at 9. $6.

CELEBRATE BROOKLYN—A weekend of dance. 8/3 at 8: Spanish Dance Arts Company; N.Y.C. Tapworks. 8/4 at 8: Clive Thompson Dance Company. 8/5 at 8: Philadanco; Chen & Dancers. Prospect Park Bandshell, 9th St. and P.P.W., Brooklyn. All rain dates, 8/6 at 8. Free.

HUNTINGTON SUMMER ARTS FESTIVAL—New York Dance Theatre program includes two premieres, work by Frank Ohman, others; 8/4 at 8:30. $3. . . Ballet Hispanico of New York, with traditional, flamenco, and Caribbean dances; 8/5 at 8:30; free. Heckscher Park, Huntington, L.I. (take chairs or blankets).

THE AMERICAN BALLET COMEDY—Concert Theater, C.W. Post Campus, L.I.U. Northern Blvd., Greenvale, L.I. (516-626-3100). 8/4 at 8. $12, $15.

OTHER EVENTS

Happenings

SUMMERY THOUGHTS, with a bow to the forces of nature and the season. Among the floral displays about town, the Channel Gardens of Rockefeller Center, Fifth Ave., 49th-50th Sts., where we can get into a tropical mood. A planting of hot-climate plants and flowering greens is now enhanced by Chinese fan palms, Malayan golden coconut palms, and Sabal palms, these more than 25 feet tall... At the New York Botanical Garden, in the Bronx, you'll be able to obtain a map-tour of the grounds, so you can seek out the Henry Moore sculptures; and stop in at the Enid A. Haupt Conservatory to bask in the "South Sea Paradise" that, so they say, brings "Tahiti to the Bronx," even if the plants are called "tropical American ornamental plants"—we can pretend, can't we?... The Brooklyn Botanic Garden, too, has special midsummer flowers and plants to show off, and more Henry Moore sculptures; they'll supply a how-to-find map... At Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens, there's a monthly stargazing evening, this week 7/31 at 7:30. If weather is bad, the program is indoors, and informative no matter where; $4 (229-4000)... Also at Alley Pond, 8/4 at 2, Robert Ardini, a rosarian to reckon with, will talk about summer care for your delicate rose plants. Ask him about mulching, fertilizers, pruning, etc.; $3... At Wave Hill, 252nd St. and Independence Ave., Riverdale (549-2055), Doug Fuchs will give a family workshop in the art of basketry, 8/5, 10-4; $6 (must preregister). Also at Wave Hill, in the greenhouse, there's a free workshop by John Nally on plants chosen for a summer garden; 8/1 at 6.

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

LOWER BROADWAY, "the World of Wall Street." Tour with Museum of the City of New York (534-1672). 8/5 at 1:30, meet on the steps of City Hall, Broadway and Park Row, rain or shine. $6.

FULTON TO SOUTH STREET SEAPORT, "The Past Preserved." A New York Walk-About (582-8083, weekdays). 8/5 at 2, meet at St. Paul's Chapel, Fulton St. and Broadway. $5.

GREENWICH VILLAGE, through its architectural and literary history with Joseph Hores of Pace U. (488-1664, weekdays). 8/5, meet at Jefferson Market Library, Sixth Ave. and W. 10th St., at 2. $4.

MUNICIPAL ART SOCIETY—(935-3960), at the Urban Center, Madison Ave. and 51st St. A "Midtown Matters" tour, 7/31 at 6: "The Renaissance Through the Eyes of McKim, Mead & White." Meet at the Center; $8.

SIGHTS AND SOUNDS OF HARLEM, with Harlem, Your Way! Tours Unlimited. Sat. thru 8/25, meet at 129 W. 130th St., at 1, for visits to Harlem and its neighborhood, including the Cathedral, Hamilton Grange, Grant's Tomb, and more. Reservations necessary (690-1687, 866-6997). $25.

BUTTERFLIES IN CENTRAL PARK—8/5 at 10 a.m., meet NE corner of the Park Lake, 74th St., for a butterfly hunt with experts. Free.

CENTRAL PARK RENEWAL—A slide talk, then a park tour. With Cooper-Hewitt Museum, 2 E. 91st St. (860-6868). 8/1, 1-4; $15.

CITY ISLAND ODYSSEY—Hungry Pedalers Gourmet Bicycle Tour (222-2243, 473-6829). 8/5 at 8:15 a.m., meet at Maine Monument, Columbus Circle. $9, or $17 for two on day of trip; less in advance.

MANHATTAN'S SOUTHEAST COAST, with the Shore Walkers of New York (625-1156). 8/5 at 10 a.m., meet in front of S.I. Ferry Bldg., Battery Park, for a walk under the downtown bridges; also South Street Seaport. $3.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx:** 8/1 at 12:15, meet on the Courthouse Steps, Concourse side, between 161st and 158th Sts., for a walk/talk about the Rangers in Franz Siegel Park (548-7880). 8/3 at 6, meet at Pelham Bay Park's Environmental Center, across from section I of Orchard Beach (538-7880), for a sunset walk around Hunter Island. 8/4 at 1, meet same as above, for a look at the "sand sculptures" of Orchard Beach. 8/5 at 1, meet in Henry Hudson Park at Kappock St. and Independence Ave. to learn about the Spuyten Duyvil area. 8/5 at either 10 a.m. or 1, meet at Crotona Park Boathouse for a Centennial tour of the park, with a slide talk (589-0096)... **Brooklyn** (865-4210): 8/3 at 7:30, meet at Montague St. and the Promenade for a Brooklyn Heights walk. 8/4, call for information on nature-crafts workshop. 8/4, phone to reserve your horse for a special tour; $15. 8/5 at 10 a.m., meet at Grand Army Plaza, for an insect-and-soil session... **Manhattan** (397-3091): 8/3, meet at 1:15, near fountain, Park Row and Broadway, for a City Hall Park tour. 8/3 at 7:30, meet at 72nd St. and Riverside Dr., for a look by sunset at Riverside Park. 8/4 at 6 a.m., meet at M22 bus stop, Grand St. and FDR Drive, for an East River sunrise tour. 8/4 at 2, meet parkside corner of Fifth Ave. and 120th St., for a tour of Marcus Garvey Park walk. 8/5 at 2, meet at 160th St. and Edgecomb Ave. for a look at Highbridge Park, near Morris-Jumel Mansion... **Queens:** 8/3 at 7:30, meet at 119th St. and Poppenhausen Ave., to see McNeil Park. 8/3 at 7:30, meet at 41st St. and Vernon Blvd. to see Queensbridge Park at sunset. 8/4 at 1, meet at Unisphere, Flushing Meadows-Corona Park, for a look at the site of two World's Fairs. 8/5 at 1, meet at parkhouse, Jamaica Ave. and Elton St., for a bilingual tour: "La Historia de Highland Park"... **Staten Island** (442-1304): 8/3 at 7:30, meet in parking lot off Bay St. and School Rd., for a look at the skyline from Von Briesen Park. 8/4 at 10 a.m., meet at Zoo parking lot, on Martlings Ave., for a look at the trees in Clove Lakes Park. 8/5 at 2: meet at Botanic Gardens office, next to Snug harbor parking lot, for a slide talk and a look at the island's wildflowers and orchids.

NEW YORK WALK-ABOUT—(582-8083). 7/28 at 2, "The Past Preserved," Fulton St. to South Street Seaport. Meet at St. Paul's Chapel, Broadway and Fulton St. $5... 7/29 at 2, meet on the west side of Broadway between Fulton and Vesey Sts. for "Old New York/Civic Center" tour. $5.

PROSPECT PARK ENVIRONMENTAL CENTER—(788-8500). 8/4 at 1, meet in the Center's Picnic House, West Drive and 5th St., Brooklyn, for a walk around the park buildings. $2.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

BRYANT PARK—Weekly "Once Around the Park" tour, Thurs. 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

NBC STUDIOS—A 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 8/5, Palisades Park, N.J. 8/12, South Shore, Queens. $12; phone for meeting place. 8/11, a DEVA Walk, healing-focused, in the Brooklyn Botanic Garden; $10.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Woodland walks, Wed. at 1 p.m., Sat. at 11 a.m. $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 8/5, 10-noon, a summer flora walk, to see summer plants; free. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission. Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 8/4, Van Cortlandt Park, Bronx. 8/5, Alley Pond Park, Queens. Noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. Meantime: 8/4; call 204-1112 to learn how to help work in the Greenbelt for a day; free.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 8/4. N.J. Great Swamp. 8/5, Central Westchester. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 8/2 at 6:30, meet at Calvary Church, Park Ave. So. and 21st St., for a tour of Gramercy Park; $1. 8/5 at 11 a.m., meet at foot of Roosevelt Island Tramway, Second Ave., 59th-60th Sts., for a bike tour of East River islands; $1 (228-0484, eves. to 10).

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. Next home games: 8/9, 8/11 at 7:35; 8/10 at 8:05; 8/12 at 1:35, vs. Pittsburg... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 7/31, 8/1, 8/2 at 8, vs. Milwaukee. 8/4 at 8; 8/5 at 2, vs. Cleveland.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. Next home game: 8/12 at 7 vs. Juventus of Italy.

FOOTBALL—Pre-season opener, 8/4 at 8:30, the Jets vs. Cincinnati, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $15.

TENNIS—North American Open, including the Hall of Fame Classic, the Volvo Grand Prix, and Ladies' Invitation. Thru 8/5, at Newark Academy, Livingston, N.J. (696-4884 or 201-740-1715). Weekdays, two sessions, noon and 7; weekends, beginning at 1. $7-$25.

Children

OFF CENTER THEATRE, 436 W. 18th St. (929-8299). "Jack and the Beanstalk," 7/31, 8/1, 2, 7, 8, 9, 14, 15, 16 at 10:30 a.m. $3... "Sinbad the Sailor," 8/1, 2, 7, 8, 9, 14, 15, 16 at 1 p.m. $3... "Little Red Riding Hood," at P.S. 87, 160 W. 78th St. 8/5, 12, 19 at 1 p.m. Free.

THE TINY LITTLE HOUSE, and "The Odd Ball," by T.A.D.A., at the Actor's Outlet, 120 West 28th St. (255-7293). Mon., Thur., Fri., at 11:30 and 1:30 Tues. at 1:30 only. $4, adults $4.50.

CINDERELLA, by the Theater Workshop, in Roberto Clemente State Park, West Tremont Ave. and Matthewson Rd. near 179th St., Bronx (299-8750). 8/2 at 1,free.

JACK AND THE BEANSTALK—Penny Bridge Players, at Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 7/31-8/2 at 10:30 and 1:30; 8/3 at 10:30 only. $3.50.

CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St. Sat. at 11 a.m. thru Sept... "Beauty and the Beast," a version with hand puppets, at Heckscher Playground, 62nd St. (enter at 59th St. and Seventh Ave.). Mon.-Fri. 10:30 a.m. and noon. Reservations required (397-3089) $1. See also Belvedere Castle below.

ORIENT EXPRESS—Puppet show, traditional music and folkloric objects, with an exotic accent. Brooklyn Museum, 200 Eastern Pkwy. (638-5000). Wed., Thurs., Fri. at 11 and 1, thru 8/17. $1.50; accompanying adults, free; museum admission, pay what you wish.

ART ON THE BEACH—Creative Time performance, with installation as background. Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206), Sat. at 3. Free.

URBAN PARK RANGERS—Junior Rangers naturalist programs, continuing thru summer in the boroughs' parks. See Urban Park Rangers under Tours, above, for borough phone numbers, and call for schedule.

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OTHER EVENTS

QUEENS COUNTY FARM MUSEUM, 73-50 Little Neck Pkwy., Floral Park (468-4355). Drop-in Center, Wed. thru 8/15, 10-2. Crafts, nature and science, also entertainment and games, with two events each day, and a brown-bag lunch hour in between. Preregister; $3 a day.

F.A.O. SCHWARZ, 745 Fifth Ave. Each Thurs., 2:30-3:30, second-floor book department, a storyteller; Fri., 11-3, first-floor doll department, Mitch Cohen's turtle races; Sat., 11-1, second-floor space-shuttle area, weekly entertainers, from clowns to gymnasts; all free. . . Also the Muppets at Home environment, boutique, and TV shows.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/4 at 1, "Treasure Chests," with Susan Share. Free, but reservations required. 8/4, 5 at 3, "A Cap of Bells for Nigel," musical about a dragon. Free.

BRONX ZOO CHILDREN'S ZOO—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 10-5, with last ticket sold at 4. 75 cents, adults $1, plus Zoo admission (Zoo free Tues.-Thurs.).

SPECIAL EXHIBITS—"The Muppets Take Manhattan"; a behind-the-scenes look at the new movie, with props, costumes, etc. The Dairy, Central Park west of the Zoo, 65th St., Tues.-Sun. 10-4:30, thru 9/3. . . Museum of the City of New York, Fifth Ave. and 103rd St.: Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

PUBLIC LIBRARY—Free unless noted. This is just a sampler; call local branches for other programs. . . Button-making workshop 8/2 at 2, Chatham Sq. branch, 33 E. Broadway, and 8/3 at 11, St. Agnes branch. For ages 8-12, preregister. . . Muhlenberg branch, 209 W. 23rd St.: Reading-aloud program, Thur. at 2; also Shadow puppet workshop. 7/31 at 2:30, reservations a must; and 8/3 at 2:30, "The Yearling," film with Gregory Peck. . . Yorkville branch, 222 E. 79th St. (744-5824): *Pre-school picture-book* hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. . . 8/1 at 11, Port Richmond branch, 75 Bennet St., S.I., also 8/3 at 2, Dongan Hills branch, 1617 Richmond Rd., S.I., also, 7/31 at 11, Morrisania branch, 610 E. 169th St.; and 7/31 at 2, Fordham Library Center, 2556 Bainbridge Ave.: the David and Dazzle Show, with ventriloquist David Lee Horowitz. . . Jefferson Market branch, Sixth Ave. and 10th St.: Wed. at 3:30 thru Aug., "Armchair Traveler," an adventure-story reading club.

WIZARD OF OZ—Westbury Music Fair's Summer Children's Musical Theatre, Brush Hollow Rd., Westbury, L.I. (516-333-0533). 8/2 at 10 a.m. and 1. $3.50.

PETER PAN AND WENDY, a musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sun. at 2; also Fri. at 10:30. $3.50. Reservations a must.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. 8/1, 8/2 at 10 and 1, clowns, mime and puppets in the Kaufman Theater.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Tues.-Fri. 1-5; closed weekends. $2, adults $1. Special exhibit: "Making Your Mark," thru Aug.; graffiti—all kinds—through the ages, with related exhibits and workshops. Other activities, films, and a day camp. Stories at 1:30. Theater games at 2.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Summer family programs Tues.-Fri. in the Uris Center: gallery talks at 11 and 2:30, with sketching; films at 1, studio workshops at 1:30 ($1.50)—all on related themes.

HUDSON RIVER MUSEUM, 511 Warburton Ave., Yonkers (914-963-4550). 8/1 at 10 (workshop) and 1 p.m. (performance): magician Michael Canick. $2, $3 adults.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Mon.-Fri. noon-5; closed weekends. $1. Exhibit "Soundtracks". . . Daily instruments-making workshop.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger sauce, Mountain salad, roast duck fillet with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 296 Bleecker St. (I)** AE, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen, tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor cafe. **(M)** AE, CB, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

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Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: *steak, rack of lamb, veal porterhouse, Dover sole.* Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLD FORGE STEAKHOUSE—17th St. & Third Ave., 473-1767. Casual. American. Spcls: steak, seafood, lobster tail combination. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 3-midnight. **(I)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. Thru 8/31, luncheon salad festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced parking 5-midnight. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA LION—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat. Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Fri. 5-11. Private parties. Closed Sat. & Sun. during August. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac W. salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D avail. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805; **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd,** 245-9702; **32 Cedar St.,** 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar till 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea bass on pousse pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: sea bass à l'estragon, soft shell crabs amandines, suprême de canard aux griottes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30. Complete L. Private parties. Closed Sat. & Sun. thru Labor Day. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sat. & Sun. during Aug. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed thru 9/4. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/4. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed thru 9/4. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8 - 1. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. thru 9/5. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m. 1 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0700. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LAREDO — 156 W. 44th St., 944-9747. Casual. Spanish-Mexican. Spcls: paella, stuffed lobster, enchilladas, tacos. Res. sug. L Mon. - Fri. noon - 4. D Mon. - Fri. 4 - midnight, Sat. - Sun. from 3. **(I-M)** AE, CB, DC, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls.: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

RENĒ PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** *No Credit Cards.*

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFÉ 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. **Also 1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., *in the* Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. **(M)** AE, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. *noon*-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** *Dress opt. Continental-Polynesian.* Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S *MEDITERRANEAN CUISINE*—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.-Sat. 6-9:30. Pre-theater D Mon.-Thurs. 5:45-6:45. Closed Sun. **(M)** No Credit Cards.

BUDAPEST CAFÉ—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M)** AE.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

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RESTAURANT DIRECTORY

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. & 8/26-9/9. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed thru 9/4. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave. at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 100. Pianist nightly. **(M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50. **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Veima Richter. Mon. & Tues., George Andre. Wed., Hortencio Gomes. Thurs., Cecilia Engelhart. Fri., Beto. Sat., Clarice Taylor & Carlos DeSouza. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. 7/30, Chip White Quintet; Stephanie Crawford. 7/31-8/5, Horace Silver Quintet. Shows at 10 and midnight with an extra show Fri.-Sat. at 1:30 a.m. AE, MC, V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Music from 9:45. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd-83rd Sts., 787-8300. Cafe/bar/gallery. 7/30, Freddy Bryant. 7/31, Judy Niemack. Music from 9:30. AE, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ronnell Bright plays. Mon.-Fri. 9-midnight (closed Sat. & Sun.). AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/1, Seamus, Slobhan and Roryann Egan. 8/4, Bob Paisley & Southern Grass. 8/8, John Bottomley. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 7/30, 31, 8/6, 7, Ed Polcer's Midtown North. 8/1, Hot Club of 54th Street. 8/2-4, Balaban & Cats. 8/5, Danny D'Imperio and the Metropolitan Bopera House. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/30, 8/6, Les Paul Trio. 7/31-8/5, Al Cohn with Cal Collins. 8/7-12, Monty Alexander Trio. Shows 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 7/30, Poez. 8/1, Eric Bogosian with Ann Magnuson. 8/3, Buskin & Batteau. 8/4, Ellen McIlwaine. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 7/30, Curtis Lundy with Mike Gerber. 7/31-8/2, Kevin Eubanks. 8/3, 4, Reggie Workman Trio. **Upstairs:** 8/5, 6, Jane Blackstone. 8/8, 9, Armen Donelian. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Judd Woldin Duo. Tues., 10-3, Chuck Wayne Trio. 8/1-5, David Allyn and the Scott Hardy Trio. Sun.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Chuck Folds. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Pianist Al Foster plays Mon.-Sat. from 10-2:30 a.m. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 7/30, *Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring* Lew Tabackin. 7/31-8/5, Leon Thomas and David 'Fathead' Newman with the Cedar Walton Trio. 8/6, Nancy Harrow and Jack Wilkins. 8/7-12, Sphere with Kenny Barrar, Buster Williams, Ben Riley and Charlie Rouse. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. "Carol Woods presents a rare view of Mr Wonderful —Sammy Davis, Jr." Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 7/31, Nelson Rangell. 8/1, Mirage with Gavin Christopher. 8/2, Jimmy Ponder. 8/3, 4, Noel Pointer. 8/10, 11, Jon Lucien. AE, CB, DC, MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri. & Sun., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/1, Scott Connors; Faux Pas. 8/2, Rewind; Mr. Unique and the Leisure Class. 8/3, No Vacancy; Lazoo. 8/4, Last Licks; Zipper. 8/8, Rajah. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 7/30, 8/6, Poetry & Jazz with Amiri Baraka and Blu Ark. 7/31-8/5, James Moody. 8/7-12, LeRoy Jenkins. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 7/31-8/4, singer and dancer Renee Warren, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 8/7-11, singer Ernestine Jackson at 9 & 11, Tues.-Thurs., 10 & midnight, Fri. & Sat. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/30, Tito Puente and his orchestra, Jorge Dalto and his Inter-American band with jazz soloist Zoot Sims. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 7/30, Percy France. 7/31, George Kelly and the Jazz Sultans. 8/1-4, Willis Gatortail Jackson. 8/5, 6, Ram Ramirez. 8/7, Benny Carter. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 7/30, pianist Jim Roberts with Brian Torff on bass. 7/31-8/4, 8/7-11, guitarist Tal Farlow with Gary Mazzaroppi on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. Thru 8/1, Neville Brothers. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 7/31-8/2, comedian Charles Fleisher, Tues.-Thurs. at 8:30. 8/3, 4, comedienne Margaret Smith, Fri.-Sat. at 9 & 11:30. Shows Tues.-Thurs. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/4, comedian Jackie Mason, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with singer Pamela Smith. Thurs., magicians Joe Devlin and comedian Terry Day. Fri., magician Devlin and magician/comedian Jerry Mitchell. Sat., Imam and David Charnee. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., Kenia. A club/restaurant/bar featuring the authentic music of Brazil. 7/31, Tim Moran and Tony Vacca. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Fay DeWitt, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 7/30-8/4, Juliette Koka, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by *The Secret Stars of Dream Girls* featuring cast members from the show, Mon.-Thurs. at 11, Fri.-Sat. at midnight. Fri.-Sat. at 10 followed by Mon.-Thurs. at 11, Fri.-Sat. at 8 & midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

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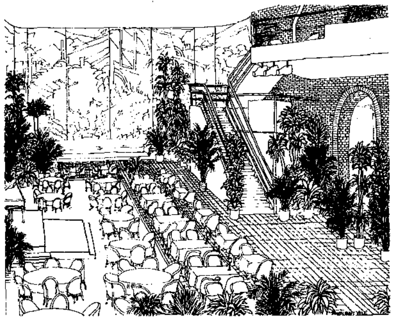

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NIGHTLIFE

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Herndon Lackey, Jan Neuberger, Marilyn Pasekoff, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club.** AE, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 8/2, 9, singer-comedian Jamie de Roy. 8/3, Teri-Lynn Paul. 8/4, Wendel Stuart. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/30, Sy Oliver and his Orchestra, nightly except Mon. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek - Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. *Flashmania!* dance revue choreographed by Lon Fontaine, featuring singer Jasmin and magician Felston Jones, Wed.-Thurs. at 10, Fri.-Sat. at 10 & midnight. Every Fri. & Sat., The Terry Homberg Trio play for dancing between shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 8/12, singer-pianist Ronny Whyte, Wed.-Sat. from 9-1 a.m., Sun. from 5:30-11:30. AE, CB, DC, MC.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 6:30-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MILFORD PLAZA—261 W. 44th St., Kippys 44: (354-4414) Singer-pianist Mike Cossi, Mon.-Sat. 7-1 a.m. **Stage Door Canteen:** (997-0046) Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, performs Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Julie Heberlien plays Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

CRAWDADDY—45th St. & Vanderbilt Ave., 687-1860. New Orleans restaurant, with singer-pianist, Mon.-Fri., 6:30-10:30. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 8/2-4, Delaria & Strobel. 8/5, 6, *Mother, The Musical,* musical revue. 8/7, Amy Engleberg. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 7/30, Eric O'Dunnagh. 7/31, Cindy Soltoff; Lisa Ellex. 8/1, Constance Pachl. 8/2, Susan Cummings; Davia Sacks. 8/3, Andre Montgomery; Catherine Gilman. 8/4, Helene Kelly; Nancy La Mott with Rick Jensen. 8/5, Cecil Crews; Lea DelaMia & Jeanine Strobel. 8/6, *Oh, Fine,* musical revue. Shows at 8 and 10, Fri.-Sat. 9 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 7/30, Jimmy Lyon. 7/31-8/4, Dick Wellstood. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 8/11, singer-pianist Tracey Lyons and Michael Goetz on bass, Mon.-Thurs. 8-1 a.m., Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. singer-pianist Nina Sheldon plays Mon.-Sat., 10-2 a.m. AE, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Danny Nye, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 7/30-8/1, Charles Eubanks. 8/2-5, Joel Forrester. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Aug. 1

2:06/WQXR-AM/FM—R. Strauss: Ein Heldenleben (Vienna Phil Orch/Solti).
3:00/WNCN—Arensky: Variations on a Theme by Tchaikovsky, Op.35a (Phil Hungarica/Dorati).
WNYC—Schumann and **Brahms** lieder.
4:06/WQXR-AM/FM—Mozart: Qt for Flute & Strings in D (Debost, Trio a Cordes Francais).
4:30/WNYC—The New Polyphony: David **Borden & Philip Glass.**
6:00/WNCN—Haydn: Sonata for Piano #52 in E-Flat (Horowitz).
7:00/WNYC—Copland: 4 Dances from "Rodeo" (Land).
7:06/WQXR-AM/FM—Devienne: Flute Cto #7 (Larrieu, Ensemble Instrumental de France).
8:00/WNCN—Trad.: L'Homme arme (Calliope Renaissance Band).
WNYC—Honneger: 7 Short Pieces (von Vintschger).
8:06/WQXR-AM/FM—Schumann: Sym #2 in C (Vienna Phil/Sinopoli).
9:00/WNCN—Beethoven: Variations & Fugue in E-Flat, Op.35 "Eroica" (ax).
10:00/WNYC—Little: We Speak (Little Sextet).

Thurs., Aug. 2

2:06/WQXR-AM/FM—Telemann: Suite in a for Flute & Strings (Rampal, Jerusalem Music Center Chamber Orch).
3:00/WNCN—Kabalevsky: Cto for Piano #3 in D, Op.50 "Youth" (Feltsman, Moscow State Phil Sym Orch/Mansurov).
WNYC—Elgar: The Kingdom.
4:06/WQXR-AM/FM—Handel: Cto Grosso in B-Flat, Op.6 (The English Concert/Pinnock).
6:00/WNCN—Widmann: Dances and Galliards (Collegium Terpsichore/Neumeyer).
7:00/WNYC—Hanson: Sym #4 (Hanson).
7:06/WQXR-AM/FM—Tartini: Cello Cto in A (Rostropovich, Collegium Musicum Zurich/Sacher).
8:00/WNYC—Mendelssohn: String Qt #2 in a, Op.13 (A. & I. Kavafian, Buswell, Philips, Ohyama, Walther, Brey, Eddy, Auer, Schub).
8:06/WQXR-AM/FM—Berlioz: Rob Roy (Scottish Nat'l Orch/Gibson).
9:00/WNCN—Mozart: Qnt in C (Riebl, Juilliard String Qt).
10:00/WNYC—Vivaldi: Cto for 2 Violins in D (Aston Magna).

Fri., Aug. 3

2:06/WQXR-AM/FM—Beethoven: Complete Incidental Music from Egmont (Vienna Phil Orch/Szell).
3:00/WNCN—Vivaldi: Cto for Flute in G, Op.10, #6 (M. Petri, Acad. of St. Martin/I. Brown).
4:06/WNYC—Delius: In a Summer Garden (Halle Orch/Barbirelli).
5:00/WNCN—Bach: Sonata for Violin & Harpsichord in e (Grumiaux, Mermoud, Jaccottet).
7:06/WQXR-AM/FM—Copland: Dance Sym (Detroit Sym Orch/Dorati).
8:00/WNCN—Handel: Sonata for Oboe in B-Flat (Holliger, Cervera, Picht-Axenfeld).
8:06/WQXR-AM/FM—Biber: Serenade in C (Munich Chamber Orch/Stadlmair).
9:00/WNCN—Gluck: Iphigenie auf Aulis (American premiere of Wagner version) (Mare, Ciesinski, Hines, Waterloo Festival Orch/Schwarz).
9:06/WQXR-AM/FM—Rossini: William Tell (Recitative & aria, "O muto asil del pianto" (Pavarotti & Friends, Ambrosian Opera Chorus, Nat'l Phil Orch/Chailly).
9:30/WNYC—Poulenc: Songs (Kruysen, Richard).

Sat., Aug. 4

10:00 a.m./WNCN—Brahms: Variations on a Theme by Haydn, Op.56a (Leipzig Gewandhaus Orch/Masur).
WNYC—Ravel: Mother Goose (Boulez).
10:06 a.m./WQXR-AM/FM—Arne: Ov #4 in F (Acad. of Ancient Music/Hogwood).
12:00/WNYC—Schoenberg: String Qt #3 (Juilliard String Qt).
12:06/WQXR-AM/FM—Mozart: Horn Cto #3 in E-Flat (Civil, Acad. of St. Martin/Marriner).
2:00/WNCN—Brahms: Serenade #1 in D, Op.11 (Southwest German Radio Orch/Bamert).
2:06/WQXR-AM/FM—R. Strauss: Elektra (Stapp, Thomas, Forrester, Fox, Stak, Canadian Opera Co./Otvos).
4:00/WNCN—Bach: Prelude & Fugue in G (Durufle).
5:06/WQXR-AM/FM—Haydn: Qt in D, Op.76 (Joselson, Manhattan String Qt).
6:00/WNCN—Various: Brass Works (17th cent.) (Various Instrumental Ensembles).
8:06/WQXR-AM/FM—Brahms: Qnt in f, Op.34 for Piano & Strings (Rubinstein/Guarneri Qt).
9:00/WKCR—Opera Topics: Report on the 1983 "Francisco Vinas" International Singing Competition, in Barcelona.
WNCN—Verdi: La Forza del Destino (Tebaldi, Del Monaco, Bastianini, Siepi, Accademia di Santa Cecilia Orch & Chorus of Rome/Molinari-Pradelli).
9:06/WQXR-AM/FM—R. Strauss: Final Scene from "Daphne" (Robinson, Quivar, Cleveland Orch/Leinsdorf).
9:30/WKCR—Rossini: Aureliano in Palmira (Serra).

Sun., Aug. 5

10:00 a.m./WNCN—Veracini: Sonata for Violin & Continuo in b, Op.1, #3 (Grumiaux, Hadju).
WNYC—Bach: Italian Cto (Schnabel).
10:06 a.m./WQXR-AM/FM—Mozart: Sinfonia Concertante in E-Flat (Lehmayer, Schmidl, Hogner, Faltl, Vienna Phil/Bohm).
12:00/WNCN—Corelli: Cto Grosso in c, Op.6, #3 (Acad. of St. Martin/Marriner).
2:00/WNYC—An all-**Copland** program, highlighted by his beloved "Appalachian Spring."
3:06/WQXR-AM/FM—Mendelssohn: Cto in E for Two Pianos & Orch (Delphin, Romain, New York Phil/Mehta).
4:00/WNCN—Hummel: Cto for Trumpet in E-Flat (Thibaud, English Chamber Orch/Constant).
6:00/WNYC—The American innovators from **Ives** to **Reich** (with Steve Reich and Eric Salzman).
7:00/WNCN—Thomas: Hamlet: Ophelia's Mad Scene (Gruberova, Munich Radio Orch/Kuhn).
8:00/WNYC—Beethoven: Sym #8; Sym #3 (St. Louis Sym Orch/Sanderling).
8:06/WQXR-AM/FM—Bizet: Carmen (Migenes-Johnson, Domingo, Raimondi/Maazel).

Mon., Aug. 6

2:06/WQXR-AM/FM—Bartok: Cto for Orch (Chicago Sym Orch/Solti).
3:00/WNCN—J. Strauss Jr.: Emperor Waltz, Op.437 (Boston Pops Orch/Fiedler).
4:06/WQXR-AM/FM—Rorem: Piano Sonata #1 (Jacob).
6:00/WNCN—Brahms: Intermezzo in b-flat, Op.117, #2 (Katin).
7:00/WNYC—Gould: Vivaldi Gallery (Katims).
7:06/WQXR-AM/FM—Ravel: Suite #2 from Daphnis and Chloe (Chicago Sym Orch/Martinon).
8:00/WNCN—Tchaikovsky: Sym #6 in b, Op.74 "Pathetique" (NBC Sym Orch/Toscanini).
WNYC—Vaughan Williams: Cto for 2 Pianos & Orch (Vronsky & Babin, Boult).
8:06/WQXR-AM/FM—Bach: Brandenburg Cto #2 in F (English Concert).
9:00/WNCN—Schubert: Sonata in G, Op.78 (Perahia). Recorded at the 92nd St. Y.
9:06/WQXR-AM/FM—Berlioz: L'Enfance du Christ (Ciesinski, Aler, Hagegard, Stewart, Aliapoulios, New England Conservatory Chorus, Boston Sym Orch/Ozawa).

Tues., Aug. 7

2:06/WQXR-AM/FM—Elgar: Sea Pictures, Op.37 (Baker, London Sym Orch/Barbirolli).
3:00/WNCN—Weber: Alla Siciliana in d, Op.60, #5 (K. Schnabel, H. Schnabel).
4:06/WQXR-AM/FM—Haydn: Piano Sonata #60 in C (Gould).
5:00/WNCN—Dvorak: Noonday Witch, Op.108 (Bavarian Radio Sym Orch/Kubelik).
7:06/WQXR-AM/FM—Telemann: Cto for Oboe d'Amore & Strings in G (Holliger, Dresden State Orch/Negri).
8:00/WNCN—Bach: Cantata "Wohl dem, der sich auf seinen Gott" (Mathis, Schmidt, Schreier, Fischer-Dieskau, Munich Bach Orch & Chorus/Richter).
WNYC—Kirchner: "The Twilight Stood," Song Cycle for Soprano & Piano, texts from poems of Emily Dickinson (Hoch, Kirchner).
8:06/WQXR-AM/FM—Handel: Music for Royal Fireworks (Cleveland Symphonic Winds/Fennell).
9:00/WNCN—Beethoven: Sonata #3 in E-Flat, Op.12, #3 (Fried, Ohlsson). From Caramoor Festival.

Unless otherwise indicated, all times are p.m. and all stations are FM.

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800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 News
11 I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Thu/National Geographic Special: Etosha—Place of Dry Water
Fri/Animalympics
S Thu/Sunshine's on the Way
Mon/Great Expectations

6:15
S Fri/Witch's Sister

6:30
2 **4** News
5 Porky and Friends
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/Special Magic of Herself the Elf
Mon/Woodplum
S Tue/Sunshine's on the Way

7:00
2 Morning News
4 Today
5 Popeye
7 Good Morning America
9 700 Club
11 Josie and the Pussycats
H Wed/**Movie:** Tempest
Thu/**Movie:** Snoopy, Come Here
Tue/Bighorn!

7:30
5 Bugs and Porky
11 Superfriends
H Fri/**Movie:** Wavelength
S Wed, Mon/Peter No-Tail
Thu/**Movie:** Tubby the Tuba
Fri/Selkie the Seal
Tue/Witch's Sister

8:00
5 Woody Woodpecker
9 Civic Programming
11 Scooby Doo
H Mon/**Movie:** St. Helens
Tue/**Movie:** Gloria

8:30
5 Flintstones
9 Straight Talk
11 Pink Panther
H Thu/**Movie:** It Came From Hollywood
S Fri/**Movie:** Doctors & Nurses

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Fri/Glen Campbell and Friends
S Wed, Tue/Faerie Tale Theatre (cc)
Thu/African Adventure
Mon/Selkie the Seal
W Wed/**Movie:** Honor Among Thieves
Thu/**Movie:** Fast Times at Ridgemont High
Fri/**Movie:** Risky Business
Mon/**Movie:** Tough Enough
Tue/**Movie:** The Man From Snowy River

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Wed/Fraggle Rock

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Robin's Nest (except Tue)
Tue/George and Mildred
9 Romper Room
11 Civic Programming
H Wed/Rich Little: Come Laugh With Me
Thu/**Movie:** Blinded by the Light
Fri/**Movie:** Heart Like a Wheel
Mon/**Movie:** The Rainmaker
Tue/**Movie:** Wait Until Dark
S Wed/**Movie:** Red Headed Woman
Thu/**Movie:** Terror on a Train
Fri/**Movie:** The Secret Garden
Mon/**Movie:** Stars in My Crown
Tue/**Movie:** It Happened at the World's Fair

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family
7 Woman to Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Breakaway
7 **Special:** XXIII Summer Olympic Games
9 Partridge Family
11 Magic Garden
H Wed/**Movie:** Gloria
W Public Affairs

11:30
4 Scrabble
9 Bewitched
11 News
H Thu/The Man in the White House: FDR
S Thu/Santana/Heart—Concert for the Americas
Mon/**Movie:** Without a Trace

12 **NOON**
2 Body Language
4 Diff'rent Strokes
5 Midday
9 News
11 Wed/**Movie:** Where Love Has Gone (1964) Susan Hayward, Bette Davis.
Thu/**Movie:** Reflections in a Golden Eye (1967). Elizabeth Taylor, Marlon Brando.
Fri/**Movie:** Dodsworth (1936). Walter Huston, Ruth Chatterton.
Mon/**Movie:** Where the Spies Are (1966). David Niven, Françoise Dorleac.
Tue/**Movie:** A Doll's House (1974). Jane Fonda, Trevor Howard.
H Fri/Coming Attractions
Tue/**Movie:** Yellowbeard
S Wed/**Movie:** The White Buffalo
Fri/**Movie:** Mr. Mom (cc)
Tue/**Movie:** Somewhere in Time
W Wed/**Movie:** Under Capricorn
Thu/**Movie:** Anna Karenina
Fri/**Movie:** Joan of Arc
Mon/**Movie:** Choices
Tue/**Movie:** Starstruck

12:30
2 Young and the Restless
4 Search for Tomorrow
H Fri/**Movie:** Tempest
Mon/**Movie:** Snoopy, Come Home

1:00
4 Days of Our Lives
5 Hour Magazine
7 Mon, Tue/All My Children
9 Wed/Burns and Allen
Thu/**Movie:** Desperate Women (1978). Dan Haggerty, Susan Saint James.
Fri/**Movie:**Diamonds for Breakfast (1968). Marcello Mastroianni, Rita Tushingham.
Mon/**Movie:** Variety Girl (1947). Bing Crosby, Bob Hope.
Tue/**Movie:** Here Come the Waves (1944). Bing Crosby, Betty Hutton.
H Wed/Coming Attractions
S Thu/**Movie:** My Favorite Year

1:30
2 As the World Turns
9 Wed/**Baseball:** Mets vs. St. Louis Cardinals
H Wed/**Movie:** St. Helens
Thu/Video Jukebox
Tue/Blinded by the Light
S Mon/Dottie West Full Circle
W Mon/**Movie:** Tempest

1:40
7 Mon, Tue/One Life to Live

2:00
4 Another World
5 News
7 Wed-Fri/All My Children
11 Sally Field Is Gidget
H Thu/**Movie:** Yellowbeard
Mon/Not *Necessarily* the News
S Wed/**Movie:** They Got Me Covered
Fri/**Movie:** Fifth of July
Tue/**Movie:** Unholy Garden
W Wed/**Movie:** Heads or Tails
Thu/Last of the Blue Devils
Fri/**Movie:** Starstruck
Tue/**Movie:** Honor Among Thieves

2:15
5 Popeye

2:20
7 Mon, Tue/General Hospital

2:30
2 Capitol
11 Jetsons
H Mon/The Who Tour 1982
S Wed/**Movie:** Witch's Sister
Mon/African Adventure

2:40
7 Wed-Fri/One Life to Live

3:00
2 Guiding Light
4 Santa Barbara
5 Inspector Gadget
7 Mon, Tue/**Special:** XXIII Summer Olympic Games
9 Family
11 Tom & Jerry
H Fri/**Movie:** Wavelength
Tue/Rich Little: Come Laugh With Me

3:20
7 Wed-Fri/General Hospital

3:30
5 Woody and Bugs
11 Battle of the Planets
H Wed/Special Magic of Herself the Elf
Thu/National Geographic Special: Etosha—Place of Dry Water
S Mon/Selkie the Seal
W Thu/**Movie:** Dusty

4:00
2 Rockford Files
4 Love Connection
5 Wed-Fri/He-Man and the Masters of the Universe
Mon, Tue/Batman
7 Wed-Fri/**Special:** XXIII Summer Olympic Games
9 Wed/**Movie:** Godzilla vs. the Smog Monster (1972). Akira Yamauchi, Hiroyuki Kawase.
Thu/**Movie:** Village of the Damned (1960) George Sanders, Barbara Shelley.
Fri/**Movie:** Godzilla vs. Megalon (1976). Katsuhiko Sasaki, Hiroyuki Kawase.
Mon/**Movie:** Against a Crooked Sky (1975). Richard Boone, Stewart Peterson.
Tue/**Movie:** The Wild North (1952). Stewart Granger, Wendell Corey.
11 Solid Gold Hits
13 Sesame Street (cc)
H Wed/Fraggle Rock
Mon/Sunshine's on the Way
Tue/Allison and the Magic Bubble
S Wed/Sunshine's on the Way
Thu/**Movie:** Tubba the Tuba
Tue/Faerie Tale Theatre (cc)
W Wed/**Movie:** Tempest
Fri/Movie Talk
Mon/**Baseball:** Mets vs. Chicago Cubs
Tue/Snow Queen

4:30
4 People's Court
5 H.O.T.
11 Happy Days Again
H Wed/Bighorn!
Thu/**Movie:** Snoopy, Come Home
Fri/Fraggle Rock
Tue/**Movie:** Tarka the Otter
S Fri/**Movie:** Doctors & Nurses
Mon/Peter No-Tail
W Fri/The Nesting

5:00
2 **4** News
5 Gilligan's Island
11 Little House on the Prairie
13 Reading Rainbow
H Fri/Animalympics
Mon/**Movie:** St. Helens
S Wed/Faerie Tale Theatre (cc)
Tue/Sunshine's on the Way
W Thu/**Movie:** Choices
Tue/Last of the Blue Devils

5:30
5 What's Happening
7 News
9 Rock 9 Videos
13 Powerhouse (cc)
H Wed/**Movie:** Strange Brew

Evening, Aug. 1-3 and 6-7

Wed., Aug. 1

6:00
2 **4** **7** News
5 Three's Company
9 S.W.A.T.
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
S Movie: The White Buffalo

6:30
5 One Day at a Time
13 Nightly Business Report
21 Under Sail (cc)
31 News From City Hall
W News

7:00
2 **4** News
5 M*A*S*H
7 **Special:** XXIII Summer Olympic Games (cc)
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Working Women
H Rich Little: Come Laugh With Me
W Snow Queen

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
11 News
21 Nightly Business Report
31 New Tech Times

8:00
2 Crossroads
4 Double Trouble
5 P.M. Magazine
9 News 9: Prime Time
11 **Movie:** Off the Minnesota Strip (1980). Mare Winningham, Michael Learned. A teenage runaway-turned prostitute goes home to regain her innocence.
13 National Geographic Special: Rain Forest (cc)
21 All Creatures Great and Small
31 Reading Rainbow
H **Movie:** Risky Business
N **Movie:** La Femme Enfant
S **Movie:** Halloween III: Season of the Witch
W **Baseball:** Yankees vs. Milwaukee Brewers

8:30
4 Jennifer Slept Here
5 Carol Burnett
9 **Movie:** Flying High (1978). Kathryn Witt, Pat Klaus.
31 Mother Earth Is Not for Sale

9:00
2 **Movie:** Leave 'Em Laughing (1981). Mickey Rooney, Anne Jackson. The touching true story of an often unemployed clown and his wife who take in 37 homeless children.
4 Facts of Life
5 Merv Griffin
13 Great Performances: Brideshead Revisited (Part 7)
21 Monty Python's Flying Circus
31 John Callaway Interviews: Jonas Salk

9:30
4 TBA
21 Hitch Hiker's Guide to the Galaxy (Part 3)

9:45
H **Movie:** My Tutor

10:00
4 St. Elsewhere
5 11 News
13 Great Performances: Brideshead Revisited (Part 8)
21 Good Neighbors
31 Can Anybody Hear Me?
N **Movie:** Passione d'Amore
S **Movie:** The Beach Girls

10:30
9 Nine on New Jersey
11 News
21 The Fall and Rise of Reginald Perrin
W **Movie:** Honor Among Thieves

11:00
2 4 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 Tony Brown's Journal
N **Movie:** Pandora's Box

11:30
2 New Avengers
4 Tonight
5 Baretta
9 Burns and Allen
11 Honeymooners
21 Latenight America
H **Movie:** The Survivors

11:40
S **Movie:** Jinxed

12 MIDNIGHT
7 News
9 Hawaii Five-0
11 Star Trek
N **Movie:** Such a Gorgeous Kid Like Me

12:15
W **Movie:** Blonde Goddess

12:30
2 McCloud
4 David Letterman
5 Thicke of the Night
7 **Special:** Olympic Highlights

1:00
7 **Movie:** Guess Who's Sleeping in My Bed? (1973). Barbara Eden.
9 The Saint
11 Twilight Zone

1:20
H **Movie:** Strange Brew

1:30
4 Mary Tyler Moore
11 News
S **Movie:** Merry-Go-Round
W **Movie:** Tempest

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Jeanne Eagels (1957). Kim Novak, Jeff Chandler.
7 Entertainment Tonight
9 Joe Franklin
11 **Movie:** Come Out, Come Out, Wherever You Are (1974). Lynda Day George, Peter Jeffrey.

2:30
4 Mary Tyler Moore
7 **Movie:** Haunts of the Very Rich (1972). Lloyd Bridges, Cloris Leachman.

2:50
H Rich Little: Come Laugh With Me

3:00
4 Bob Newhart
9 **Movie:** The Foreman Went to France (1941). Robert Morley, Constance Cummings.

3:15
S **Movie:** Halloween III: Season of the Witch

3:30
4 Bob Newhart
11 One Step Beyond

3:50
H **Movie:** Gloria

4:00
4 Here's Lucy
11 Life of Riley
W Music Video

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Watch On Washington
S Faerie Tale Theatre (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Aug. 2

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group
H Blinded by the Light
S Unholy Garden

6:30
5 One Day at a Time
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 News
5 M*A*S*H
7 **Special:** XXIII Summer Olympic Games (cc)
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 America Works
W **Movie:** Fast Times at Ridgemont High

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
9 **Baseball:** Mets vs. Pittsburgh Pirates
11 News
21 Nightly Business Report
31 Motorweek
H Vide Jukebox
S Santana/Heart—Concert for the Americas

8:00
2 Magnum, P.I.
4 Gimme a Break
5 P.M. Magazine
11 **Movie:** Holocaust 2000 (1978). Kirk Douglas, Simon Ward. A father battles his own son who intends to destroy the world.
13 First Edition
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Porky's II: The Next Day
N **Movie:** The Ruling Class

8:30
4 Family Ties
5 **Special:** 25 Years in the Jet Stream. A nostalgic look at the N.Y. Jets.
13 DeBono's Thinking Course
21 State of the Arts
31 America's Black Forum

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery!: We, the Accused (cc)
21 Vietnam: A Television History (Part 5) (cc)
31 All About TV
S **Movie:** Porky's II: The Next Day
W **Movie:** Moonlighting

9:30
4 **Special:** At Your Service

10:00
2 Knots Landing
4 Hill Street Blues
5 9 11 News
13 Making of Mankind
21 Long Island Speak-Out
H **Movie:** Easy Money

10:30
9 New Jersey People
11 News
31 Beyond Horizons

10:45
N **Movie:** Heads or Tails

11:00
2 4 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
13 Jazz Tonight: Music of the Big Bands
21 Long Island Week
S Best of Bizarre (cc)
W **Movie:** The Mistress

11:30
2 Hart to Hart
4 Tonight
5 Baretta
9 Racing From Yonkers
11 Honeymooners
21 Latenight America
S Richard Pryor Live in Concert

11:45
H Getting Even: Victims Fight Back

12 MIDNIGHT
7 News
9 Hawaii Five-O
11 Star Trek

12:30
2 **Movie:** The Seduction of Miss Leona (1980). Lynn Redgrave, Anthony Zerbe.
4 David Letterman
5 Thicke of the Night
7 **Special:** Olympic Highlights
W **Movie:** Anna Karenina

12:45
H **Movie:** Yellowbeard
N **Movie:** The Bride Wore Black

1:00
9 The Saint
11 Twilight Zone
S **Movie:** Goin' All the Way

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 1984 Ladies Pro Bowlers Tour
5 **Movie:** How to Save a Marriage and Ruin Your Life (1968). Dean Martin, Stella Stevens.
7 Entertainment Tonight
9 Joe Franklin
11 **Movie:** Death in Small Doses (1973). Barry Nelson, Michael Jayston.

2:20
H **Movie:** Draw! (cc)

2:30
7 **Movie:** I Married a Witch (1942). Susan Hayward, Frederick March.
S **Movie:** My Favorite Year
W **Movie:** Charlie Moon and the Fantasy Girls

3:00
4 Bob Newhart
9 **Movie:** Jassy (1948). Margaret Lockwood, Basil Sydney.

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley
W Sports Special

4:10
H **Movie:** Goin' All the Way
S Best of Bizarre (cc)

4:30
4 More Real People
11 Abbott & Costello

4:45
S Unholy Garden

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Aug. 3

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Victory Garden
31 How to Take a Civil Service Exam
S **Movie:** Somewhere in Time

6:30
5 One Day at a Time
13 Nightly Business Report
21 Justin Wilson's Louisiana Cookin' (cc)
31 News From City Hall
H Coming Attractions
W News

7:00
2 4 News
5 M*A*S*H
7 **Special:** XXIII Summer Olympic (cc)
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Presente
H Glen Campbell and Friends
W **Movie:** Blade Runner

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
9 **Baseball:** Pittsburgh Pirates
11 News
21 Nightly Business Report
31 Computer Chronicles

8:00
2 Dukes of Hazzard
4 The Master
5 P.M. Magazine
11 **Baseball:** Yankees vs. Cleveland Indians
13 Washington Week in Review
21 National Geographic Special: Rain Forest (cc)
31 Powerhouse
H **Movie:** Heart Like a Wheel
N **Movie:** La Nuit de Varennes
S **Movie:** Mr. Mom (cc)

8:30
5 Healthbeat Magazine
13 Wall $treet Week
31 National Geographic Special: Rain Forest

9:00
2 Dallas
4 **Movie:** Private Eyes (1984). Don Knotts, Tim Conway. Two rookie detectives bumble their way through a double murder mystery.
5 Merv Griffin
13 Saudi Arabia
21 **Movie:** Nurse Edith Cavell (1939). Anna Neagle, George Sanders.
W Richard Brown

9:15
W **Movie:** Risky Business

9:30
31 Masterpiece Theatre: To Serve Them All My Days

9:35
S Brothers

10:00
2 Falcon Crest
5 News
9 Hawaii Five-O
13 Quest II
H **Movie:** The Big Brawl
S **Movie:** My Tutor

10:15
N **Movie:** The Woman Next Door

10:30
11 News
31 Eye on Dance

11:00
2 4 11 News
5 Taxi
9 Top 40 Videos
13 **Special:** Laurel and Hardy's Laughing 20s
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** Birth of the Beatles (1979). Stephen MacKenna, Rod Cuthbertson.
4 Tonight
5 Baretta
11 Odd Couple
21 Latenight America
W Electric Blue

11:40
H **Movie:** Bad Boys

11:45
S **Movie:** The Challenge

12 MIDNIGHT
7 News
9 How the West Was Won
11 Honeymooners

12:30
4 Friday Night Videos
5 Thicke of the Night
7 **Special:** Olympic Highlights
11 Star Trek
N Berlin Alexanderplatz (Part 8)
W **Movie:** The Unseen

1:00
9 The Saint

1:30
11 News

1:40
S **Movie:** Vigilante

1:45
2 **Movie:** Deadly Game (1977). Andy Griffith, Dan O'Herlihy.
H **Movie:** Wavelength

2:00
4 Mary Tyler Moore
5 Soul Train
7 New York Hot Tracks
9 Joe Franklin
11 Solid Gold
W **Movie:** Blade Runner

2:30
4 Mary Tyler Moore
7 **Movie:** John and Mary (1969). Dustin Hoffman, Mia Farrow.

SOLUTIONS TO LAST WEEK'S PUZZLES

G	I	F	T	F	R	O	M	T	H	E	G	O	D	S
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TELEVISION

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** Never Let Go (1963). Richard Todd, Peter Sellers.
11 **Movie:** Blondie's Anniversary (1948). Penny Singleton, Arthur Lake.

3:15
S **Movie:** Somewhere in Time

3:20
H Glen Campbell and Friends

3:30
4 Bob Newhart
5 **Movie:** THX 1138 (1971). Robert Duvall, Donald Pleasence.
7 Entertainment Tonight

3:39
2 **Movie:** Norwood (1970). Glen Campbell, Kim Darby.

4:00
4 Bob Newhart

4:20
H **Movie:** The Big Brawl

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography

5:10
S Brothers

5:30
2 Public Hearing
4 More Real People
9 **Movie:** The Wife of Monte Cristo (1946). John Loder, Eva Gabor.
11 Insight

Mon., Aug. 6

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Do It Yourself
31 All About TV
S **Movie:** Small Town Girl

6:30
5 One Day at a Time
13 Nightly Business Report
21 Rod and Reel
31 News From City Hall
W News

7:00
2 4 News
5 M*A*S*H
7 **Special:** XXIII Summer Olympic Games (cc)
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Tyranny of the Status Quo
H The Lorax
W **Movie:** Tough Enough

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 **Movie:** On the Right Track (1981). Gary Coleman, Maureen Stapleton. Story of a 10-year old orphan living in a railway station, and the bag lady who befriends him.
5 P.M. Magazine
9 News 9: Prime Time
11 **Movie:** The Bible (1966). Michael Parks, Ulla Bergryd. Better you should read the book. Part 1 (Part 2, Wed., Aug. 8, 8 p.m.).
13 Great Performances: Buddenbrooks (Part 8) (cc)
21 Jacques Cousteau
31 A Walk Through the 20th Century
H **Movie:** Snoopy, Come Home
N **Movie:** Alsino and the Condor
S Dottie West: Full Circle

8:30
5 Carol Burnett
9 **Movie:** Operation Thunderbolt (1977). Yehoram Gaon, Assaf Dayan.

9:00
2 One Day at a Time
5 Merv Griffin
13 Evening at Pops
21 Nature of Things
31 Cityscope
S **Movie:** Without a Trace
W **Movie:** Young Doctors in Love

9:30
2 Newhart
31 Looking East
H Not *Necessarily* the News

10:00
2 Cagney and Lacey
5 11 News
13 Summerfare: The Waterloo Village Orchestra
21 Soundstage
31 German Professional Soccer
H **Movie:** Bad Boys
N **Movie:** The Compleat Beatles

10:30
11 News

11:00
2 4 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
13 Quest II
21 ColorSounds
S **Movie:** Merry-Go-Round
W **Movie:** Through the Looking Glass

11:30
2 Magnum, P.I.
4 Best of Carson
5 Baretta
9 Burns and Allen
11 Honeymooners
21 Latenight America

12 MIDNIGHT
7 News
9 Hawaii Five-O
11 Star Trek
N **Movie:** Heads or Tails

12:05
H **Movie:** Friday the 13th, Part II

12:30
2 **Movie:** Sweet November (1968). Sandy Dennis, Anthony Newley.
4 David Letterman
5 Thicke of the Night
7 **Special:** Olympic Highlights
S Porky's II: The Next Day
W **Movie:** Pictures

1:00
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

1:35
H The Who Tour 1982

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
7 Entertainment Tonight
9 Joe Franklin
11 **Movie:** Life With Blondie (1945). Penny Singleton, Arthur Lake.
W **Movie:** Choices

2:10
S **Movie:** Vigilante

2:30
4 Mary Tyler Moore
5 Best of Midday
7 **Movie:** Domino Kid (1957). Rory Calhoun, Andrew Duggan.

3:00
4 Bob Newhart
9 **Movie:** Green Grass of Wyoming (1948). Peggy Cummins, Charles Coburn.

3:10
H Not *Necessarily* the News

3:30
4 Here's Lucy
5 Off the Set
11 One Step Beyond
W Electric Blue

3:45
H **Movie:** Bad Boys

4:00
4 Here's Lucy
11 Life of Riley
S Dottie West: Full Circle

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S African Adventure

Tue., Aug. 7

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Antiques and Americana
31 World Chronicle
H **Movie:** Gloria
S **Movie:** Mr. Mom (cc)

6:30
5 One Day at a Time
13 Nightly Business Report
21 Magic of Watercolors
31 News From City Hall
W News

7:00
2 4 News
5 M*A*S*H
7 **Special:** XXIII Summer Olympic Games (cc)
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Rebop
W **Movie:** The Man From Snowy River

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
11 News
21 Nightly Business Report
31 Under Sail

8:00
2 AfterMASH
4 A-Team
5 P.M. Magazine
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Chicago White Sox
13 Nova (cc)
21 The Pallisers (Part 15)
31 Powerhouse
H **Movie:** Reds
N **Movie:** Rent Control
S Paper Chase—The Second Year

8:30
2 **Movie:** Bare Essence (1982). Genie Frances, Bruce Boxleitner. A naïve young woman tries to find her place in the world of the super rich and powerful.
5 Carol Burnett
9 **Baseball:** Big Combo (1955). Cornel Wilde, Richard Conte.
31 Mobile Jazz

9:00
4 Riptide
5 Merv Griffin
13 Vietnam: A Television History (Part 6) (cc)
21 Masterpiece Theatre: To Serve Them All My Days (Part 8) (cc)
S **Movie:** Class
W **Movie:** The Road Warrior

9:30
31 Update: AIDS

10:00
4 Remington Steele
5 News
13 Great Railway Journeys
21 Summer of Judgement: The Impeachment Hearings
31 Vietnam: A Television History
N **Movie:** La Nuit de Varennes

10:30
9 Nine on New Jersey
11 News

10:40
W Richard Brown

11:00
2 4 11 News
5 Taxi
9 Phil Silvers Show
13 Intercom
21 International Edition
S **Movie:** Somewhere in Time
W **Movie:** Charlie Moon and the Fantasy Girls

11:30
2 McGarrett
4 Tonight
5 Baretta
9 Burns and Allen
11 Odd Couple
21 Latenight America
H Rich Little: Come Laugh With Me

12 MIDNIGHT
7 News
9 Hawaii Five-O
11 Honeymooners

12:15
N **Movie:** Stardust

12:30
2 Columbo
4 David Letterman
5 Thicke of the Night
7 **Special:** Olympic Highlights
11 Star Trek
W **Movie:** Catherine Cherie

12:35
H **Movie:** Goin' All the Way

12:50
S **Movie:** Mr. Mom (cc)

1:00
9 The Saint

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Defector (1966). Montgomery Clift, Hardy Kruger.
7 Entertainment Tonight
9 Joe Franklin
11 **Movie:** Blondie's Lucky Day (1946). Penny Singleton, Arthur Lake.
W Movie Talk

2:10
H **Movie:** The Survivors

2:30
4 Mary Tyler Moore
7 **Movie:** Reprisal (1971). Guy Madison, Felicia Farr.
S **Movie:** Goin' All the Way
W **Movie:** Road Warrior

3:00
4 Bob Newhart
9 **Movie:** Chad Hanna (1940). Henry Fonda, Dorothy Lamour.

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
5 Surgsat
11 Life of Riley

H **Movie:** Gloria
S **Movie:** Class

4:27
5 Eyesat

4:30
4 More Real People
5 Eyesat
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight

5:40
S Unholy Garden

Weekend, Aug. 4 - 5

Sat., Aug. 4

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles
H Blinded by the Light
S Selkie the Seal

6:30
4 Villa Alegre
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes
S The Mango Tree

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
H **Movie:** Gloria

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth
S **Movie:** Terror on a Train

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Washington Week in Review

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 Championship Wrestling
11 **Movie:** Snow White and the Three Stooges (1961). Carol Heiss, the Three Stooges.
13 Inside Story
H Rich Little: Come Laugh With Me
S **Movie:** They Got Me Covered
W **Movie:** Trail of Terror

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 **Special:** XXIII Summer Olympic Games
13 Mainstream

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum
H **Movie:** Strange Brew

11:30
4 Amazing Spider Man and the Incredible Hulk
13 Presente
W **Movie:** Aladdin and His Lamp

12:00 NOON
2 Biskitts
5 Fame
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Open Mind
21 Gourmet Cooking
S Airplane II: The Sequel

12:30
2 Benji, Zax and the Alien Prince
4 Thundarr the Barbarian
13 Matinee at the Bijou: Ladies Crave Excitement (1935). Norman Foster, Evelyn Knapp.
21 Dinner at Julia's (cc)
H The Who Tour 1982

1:00
2 New Fat Albert
4 Baseball Bunch
5 Dance Show
9 **Movie:** Seven Alone (1975). Dewey Martin, Aldo Ray. Seven children, orphaned on their way west in the 1840s, continue the 2,000-mile journey on their own.
11 **Movie:** Strange New World (1975). John Saxon, Kathleen Miller. Astronauts, returning from 180 years of suspended animation in space, find drastric changes.
21 Victory Garden
W **Movie:** Norman Loves Rose

1:30
2 Children's Film Festival
4 Fight Back
21 Justin Wilson's Louisiana Cookin' (cc)
S Dottie West: Full Circle

2:00
2 Kidsworld
4 Major League Baseball Game of the Week: TBA
5 Starsky and Hutch
13 All New This Old House (cc)
21 Motorweek
H Not *Necessarily* the News

2:30
2 Public Hearing
13 All New This Old House (cc)
21 Gourmet Cooking
H Blinded by the Light

3:00
2 U.S. Amateur Bowling Championships
5 **Movie:** The Four Assassins. Alexander Fu Sheng, Chi Kuan-Chun.
9 **Movie:** Assault on Precinct 13 (1976). Austin Stoker, Darwin Joston. A handful of policeman in a nearly deserted stationhouse try to hold off a violent youth gang.
11 **Movie:** The Ape (1940). Boris Karloff, Henry Hull. A mad scientist, disguised as an ape, collects human blood.
13 National Geographic Special: Rain Forest (cc)
21 Dinner at Julia's
S The Mango Tree
W **Movie:** Heads or Tails

3:30
21 Victory Garden

4:00
2 **Golf:** Danny Thomas Memphis Classic
13 Evening at Pops
21 Justin Wilson's Louisiana Cookin' (cc)
31 Money Makers III
H **Movie:** St. Helens

4:30
21 Motorweek
31 Mobile Jazz
S **Movie:** The White Buffalo

5:00
4 More Real People
5 Mission: Impossible
9 Top 40 Videos
11 CHiPs
13 Soundstage
21 Sesame Street (cc)
W **Movie:** Pictures

5:30
4 **Special:** Super Bowl XVIII
31 Screenwriters/Words Into Image

6:00
2 Channel 2 the People
4 News
5 Baretta
9 Racing From Saratoga
11 Star Trek
13 Odyssey
21 National Geographic Special: Rain Forest (cc)
31 Searching
H Rich Little: Come Laugh With Me

6:30
2 4 7 News
9 In Search Of
31 European Journal
S Rock of the 80's
W **Movie:** Psycho Sisters

7:00
2 News
4 Prime of Your Life
5 Too Close for Comfort
7 **Special:** XXIII Summer Olympic Games (cc)
9 News 9: Weekend
11 Dance Fever
13 Family Classics: Ballet Shoes
21 Inside Albany
31 ColorSounds
H **Movie:** Gloria

7:30
2 Muppets
4 Family Feud
5 All in the Family
9 **Baseball:** Mets vs. Pittsburgh Pirates
11 At the Movies
13 Wild America (cc)
21 Wall $treet Week
31 Reading Rainbow
S **Movie:** Airplane II: The Sequel

8:00
2 **Special:** Watership Down. A group of rabbits set out on a desperate journey to safety. Part 1 (Part 2, Sat., Aug. 11, 8 p.m.). Animated.

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4 Diff'rent Strokes
5 On Stage America
11 **Baseball:** Yankees vs. Cleveland Indians
13 Nature of Things
21 Great Performances: Buddenbrooks (Part 7) (cc)
31 Mother Earth Is Not for Sale
N **Movie:** Stardust
W **Movie:** Mr. Mom

8:30
4 Jennifer Slept Here
31 Bernstein/Beethoven

9:00
2 **Movie:** A Little Romance (1979). Laurence Olivier, Diane Lane. Two teenagers in love involve a charming con man in their romantic adventures.
4 Bosom Buddies
13 Between the Covers
21 Little People. A sensitive look at dwarfs. (cc)
H **Movie:** Class
S **Movie:** Risky Business (cc)

9:30
4 Mama's Family
31 Mystery!: We, the Accused
W Lena Horne: The Lady and Her Music

10:00
4 Boone
5 9 News
13 Sneak Previews
21 Austin City Limits
N **Movie:** On the Waterfront

10:30
5 Black News
9 Nine on New Jersey
11 News
13 **Movie:** I'm All Right, Jack (1960). Peter Sellers, Ian Carmichael.
31 ColorSounds

11:00
4 News
5 **Special:** The Best of All in the Family
9 Jackie Gleason
11 Wall Street Journal Report
21 ColorSounds
H Not *Necessarily* the News
S Best of Bizarre (cc)

11:15
2 News

11:30
4 David Letterman Second Anniversary
9 Racing From Yonkers
11 Odd Couple
H **Movie:** I, The Jury
S **Movie:** The Beach Girls
W **Movie:** Our Lady of Lust

12 **MIDNIGHT**
2 Sports People
5 **Football:** Jets vs. Cincinnati Bengals
7 News
9 Superstars of Wrestling
11 Honeymooners
N **Movie:** Beyond Reasonable Doubt

12:15
2 **Movie:** Partners in Crime (1973). Lee Grant, Lou Antonio.

12:30
7 **Special:** Olympic Highlights
11 Streets of San Francisco

1:00
4 Rock Palace
9 **Movie:** Next Victim (1971). George Hilton, Edwige Fenech.
W **Movie:** Norman Loves Rose

1:10
S **Movie:** The White Buffalo

1:25
H **Movie:** The Survivors

1:30
11 News

1:53
2 Music Magazine

2:00
4 Rock-n-America
7 **Movie:** The Other Side of the Mountain (1975). Beau Bridges, Marilyn Hassett.
11 Space: 1999

2:23
2 **Movie:** The First 36 Hours of Dr. Durant (1975). Scott Hylands, Lawrence Pressman.

2:30
5 **Movie:** Jessica (1962). Angie Dickinson, Maurice Chevalier.

3:00
4 Mary Tyler Moore
9 **Movie:** Hungry Hill (1947). Jean Simmons, Margaret Lockwood.
11 Twilight Zone
W **Movie:** Mr. Mom

3:15
H **Movie:** Strange Brew
S **Movie:** Risky Business (cc)

3:30
4 Mary Tyler Moore
11 One Step Beyond

3:47
2 **Movie:** Starsky and Hutch (1975). Paul Michael Glaser, David Soul.

4:00
4 Gavin/Lott
11 Life of Riley

4:30
11 Abbott & Costello

4:45
H **Movie:** Class

5:00
9 News
11 Biography
S Dottie West: Full Circle

5:11
2 **Movie:** TBA

5:30
9 Point of View
11 Christopher Closeup

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., Aug. 5

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H **Movie:** It Came From Hollywood
S Thunderbirds 2086

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Hispanic Horizons
11 Old Time Gospel Hour

7:30
4 Journey to Adventure
7 This Is the Life
9 TBA
13 Mister Rogers

8:00
2 Way to Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H **Movie:** Yellowbird
S **Movie:** Doctors & Nurses

8:30
2 For Our Times
4 Music City USA
7 Entertainment This Week
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Miller's Court
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)

9:30
4 Positively Black
5 **Football:** Jets vs. Cincinnati Bengals
7 This Week With David Brinkley
9 Point of View
11 Jackson 5ive
H Coming Attractions
S **Movie:** King Kong

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
H **Movie:** Mr. Mom
W **Movie:** Under Capricorn

10:30
2 Face the Nation
4 Visiones
7 **Special:** XXIII Summer Olympic Games
9 That's the Spirit
11 Abbott & Costello
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
11 Abbott & Costello
13 High Feather

11:30
2 Newsmakers
4 Today in New York
9 Rex Humbard
11 **Football:** Giants vs. New England Patriots
13 Family Classics: Ballet Shoes
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
5 **Movie:** Kid Dynamite (1943). East Side Kids.
9 Robert Schuller (cc)
13 Nova (cc)
21 Six-Gun Heroes
H Champions of American Sport
S **Movie:** Trail of the Pink Panther
W **Movie:** Love Child

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press

1:00
2 **Movie:** On a Clear Day You Can See Forever (1970). Barbra Streisand, Yves Montand. A girl, hypnotized to quit smoking, begins to relive a past life.
4 **Special:** From Cambridge to Cairo
9 News
13 Great Performances: Buddenbrooks (Part 6)
21 National Geographic Special: Rain Forest (cc)

1:15
5 **Movie:** Young Billy Young (1969). Robert Mitchum, Angie Dickinson.

1:30
9 **Baseball:** Mets vs. Pittsburgh Pirates
11 This Week in Baseball
H "And If I'm Elected. . ."

2:00
4 **Special:** The Royal Variety Show. A dance extravaganza hosted by Gene Kelly.
11 **Baseball:** Yankees vs. Cleveland Indians
13 In Residence: The 20th Century Consort
21 Nature of Things
H **Movie:** It Came From Hollywood
S **Movie:** Red Headed Woman
W **Movie:** Heaven's Gate

3:00
4 **Special:** Double Platinum
5 **Movie:** Speed Trap (1978). Joe Don Baker, Tyne Daly.
13 Can Anybody Hear Me?
21 Rod and Reel

3:30
2 **Golf:** Danny Thomas Memphis Classic
21 Sneak Previews
H **Movie:** Yellowbeard
S Night of at Least One Dozen Stars

4:00
4 Sportsworld
9 The Saint
13 Tony Brown's Journal
21 Matinee at the Bijou: Cowboy Commandoes (1944). Crash Corrigan and the Rangebusters.
31 Washington Week in Review

4:30
13 Enterprise
31 Tony Brown's Journal
S Santana/Heart—Concert for the Americas

5:00
5 Fame
9 Vega$
11 **Movie:** Rage (1972). George C. Scott, Richard Basehart. A rancher seeks revenge against the Army when poison gas accidentally kills his son.
13 Innovation
31 Inside Story
H Coming Attractions

5:30
4 **Special:** Golfun With Mike Douglas
13 Firing Line
21 An American Artist
31 Cityscope

5:45
H **Movie:** The Toy

6:00
2 4 7 News
5 **Movie:** The Seven-Ups (1973). Roy Scheider, Tony LoBianco.
9 Hawaii Five-O
21 The Gospel and Guatemala
31 All About TV
S **Movie:** Trail of the Pink Panther
W **Movie:** Porky's

6:30
2 4 7 News
13 Agronsky and Company
31 Searching

7:00
2 60 Minutes
4 Summer Sunday, USA
7 **Special:** XXIII Summer Olympic Games (cc)
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Rebop

7:30
13 New Tech Times
21 McLaughlin Group
31 Reading Rainbow
H Fraggle Rock

8:00
2 Goodnight, Beantown
4 Knight Rider
5 Star Search
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Survival Special: Sharks—The Perfect Predators (cc)
21 Mystery!: We, the Accused (cc)
31 Island Images
H **Movie:** Mr. Mom
N **Movie:** That'll Be the Day
S **Movie:** King Kong
W **Movie:** Lovesick

8:30
2 Four Seasons

9:00
2 Jeffersons
4 **Movie:** Wait Till Your Mother Gets Home (1983). Paul Michael Glaser, Dee Wallace. A husband and wife reverse roles.
5 **Special:** John Fitzgerald Kennedy. Cliff Robertson narrates this look at the late president's life.
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 **Movie:** Double or Nothing (1937). Bing Crosby, Martha Raye.
31 Exiles

9:30
2 Alice
9 Meet the Mayors
31 Screenwriters/Words Into Image
H "And If I'm Elected. . ."

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Videoville
H **Movie:** An American Werewolf in London
N **Movie:** Providence
W **Movie:** The Hunger

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python's Flying Circus
21 Good Neighbors
S Night of at Least One Dozen Stars

11:00
2 4 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Exiles

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Soundings
S **Movie:** The Survivors

11:40
H **Movie:** The Big Brawl

11:45
2 Sports Update
4 **Movie:** The Changeling (1979). George C. Scott.

12 **MIDNIGHT**
2 **Special:** The Jacksons Are Coming! The Jacksons Are Coming!
7 News
9 **Movie:** Four Deuces (1975). Jack Palance, Carol Lynley.
11 Star Trek
N **Movie:** La Femme Enfant
W **Movie:** The Nesting

12:30
2 **Movie:** The Norliss Tapes (1973). Roy Thinnes, Angie Dickinson.
7 **Special:** Olympic Highlights

1:00
11 Twilight Zone

1:20
H **Movie:** Yellowbeard
S **Movie:** Halloween III: Season of the Witch

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
7 **Movie:** Murders in the Rue Morgue (1971). Jason Robards, Herbert Lom.
9 Return of the Saint
11 Wall Street Journal Report

2:15
4 Visiones

2:30
11 **Movie:** C.C. and Company (1970). Ann-Margret, Joe Namath.

2:45
4 First Estate

3:00
9 **Movie:** Lloyds of London (1936). Tyrone Power, George Sanders.
H **Movie:** The Toy
S Santana/Heart—Concert for the Americas

4:30
11 Abbott & Costello
S Night of at Least One Dozen Stars

4:50
H **Movie:** Mr. Mom

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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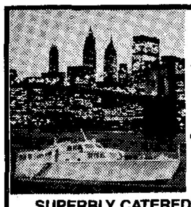

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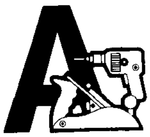

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Licensed Masseur For Men—East 50's studio/your hotel. Richard.212-759-6210.

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Le Charme—Enjoy Swedish/Shiatsu massage. Hotel/Residential. Midtown. Masseuse. Masseur. 371-2713; 421-4567.

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Montauk, 100' To Beach—Deluxe motel accommodations, 2 room suites, efficiency apartments. Cable TV-HBO, pool, great restaurant/lounge. Low mid-week plan. Beach House, Drawer A, Box 2399, Montauk, N.Y. 11954. 516-668-2700.

Tennis Package, Vermont—Pro lessons daily. Accommodations, gourmet meals, pool, HBO. $299/5 days. Weekends available. Brochure. 212-340-8990. 24 hours.

Montauk—New efficiencies right off the beach. Private terraces over looking pool and tennis. Near everything. $750 week. Wavecrest II, Box 86, RFD 1, Montauk 11954. (516)-668-2318.

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Strictly Personals is a weekly feature. Rates $20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add $12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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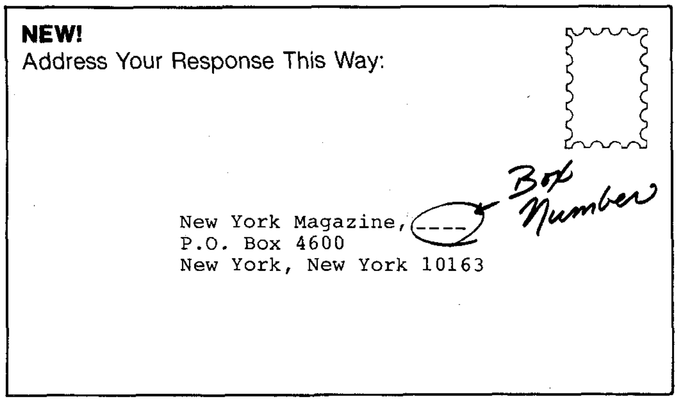

New York Magazine, (----)
P.O. Box 4600
New York, New York 10163

Are You A Tall, Good-Looking—Rich, intelligent, funny, unattached male? I have all of the above qualities (except I'm female.) I'm a 49-year-old, nationally-known speaker for positive thinking. If you're over 6'2" and over 45-years-old, let me hear from you. P.S. I'm from the midwest. NYM G596.

Bold Investment Guru—Loves the game of moving money and shaking the establishment; enjoys boating, squash, travel and gadgets. Seeking an attractive woman, 30-45-years-old, who is successful, equally vibrant, enjoys a challenge and the fruits of success. Photo and bio. PO Box 245, Boston, MA 02101.

Down-To-Earth, Male, 34—Seeks attractive, marriage-and family-minded female, 19-34. Photo/phone/bio. NYM F713.

25, Newcomer From Japan—Engaged in publishing, aspiring, with a little shyness, desires relationship with a slim, attractive, affectionate lady. Photo and bio, please. NYM F986.

Bright, Well-Traveled—Witty woman, 28, 5'4", blonde, 4 languages, graphic arts, seeks smart, successful, funny, affectionate man, 29-38 for lasting relationship. Letter/photo. NYM E223.

Petite And Curvy—On her own, Jewish widow, children grown, educated, self-content, seeks a special kind of gent: Many interests, loving, kind, with a stimulating mind, strong arms, good teeth, not obese. NY/NJ, non-smoker, please. NYM F777.

Are You Dreaming—Of living in Manhattan and starting a family with a handsome, Jewish Ivy League executive, 36, never married, 6', brown eyes, athletic. I'm looking for a Jewish lady, 22-30, never married, blue-eyed, slim, at least 5'3", with natural charm and a good heart. Phone and photo a must. NYM F787.

NJ, Irish Lass, MA Candidate—34, sensitive, sincere, seeking similar male, 30's, who likes music and theater for long term relationship. Photo, bio. NYM E230

Self-Made Man—at 33, now realizes that there is more to life than business, 5'11", 175 lbs, good-looking. Looking for female counterpart. Send bio/photo. NYM F873

Handsome, Sensitive, Professional—Am sincere, caring, 28, 6'1", 185 lbs., dark-haired male, who has been too involved with career to find the right lady. Interests include the country, boating, and sun-filled weekends. Seeking a tall, attractive and slim brunette or dark-haired female into country weekends as well as city nights and afternoons. Must feel as comfortable around a boat as she does at home, or willing to learn. Please reply with photo, bio., phone. NYM F884.

Seeks Precious Jewel—Warm, romantic, handsome, adventurous, financially secure guy seeks one very precious jewel to cherish and share all the best things in life. I will return your picture, I promise. NYM G657.

Dimpled Smile/Pretty With Style—Seeks 50-plus man of my dreams. NYM F803.

Financially Independent—Woman writer (novelist), New England based, wishes to meet intelligent, witty, attractive, mobile, over-forty man for serious relationship. Send photo/letter. NYM F932.

Nature-Oriented Female—Professional, 43, 5'8", striking. Interests in animals, travel, scuba, photography, movies. Seeks unattached male for fun and friendship. NYM F779.

What Are You Doing—For New Years 1985? Very good-looking, successful, single Jewish male, 36, tall. Looking for a very special relationship with a bright, funny and very beautiful woman, who is easy-going, giving, caring and sensitive. I want you to be looking for a long-lasting relationship with marriage and children in your future plans. I enjoy all the things the city has to offer. "No opera." My woman is 25-33, 5'4"-5'11", thin and very shapely. Phone, short bio and photo a must if you'd like a reply. NYM C705.

Attractive, Intelligent, Petite—Single, Jewish female, 31, non-religious. Seeks sincere, honest, successful professional or businessman, 29-35, marriage-minded. Photo, bio, phone, please. NYM F950.

Earthy Semi-Superwoman—(Landlady, Mom, wage slave, burgeoning writer) seeks warm male shoulder for occasional leaning. Literate woman, mid-40's, slim, sensuous, and very smart. NYM F951.

Real Florida Mermaid—33, uncommonly bright, svelte, special, seeks male, uncommonly wealthy, healthy, wise. NYM F944.

Here I Am—Bright, handsome and athletic, Jewish male professional, 25, seeks attractive, intelligent woman to share good times with. Bio, photo, phone. PO Box 1264, Great Neck, NY 11023.

Let's Spoil Each Other—And give each other surprises and gifts. Successful male real estate entrepreneur, young-40, 5'10", fit, a romantic, seeks slim, professional female, 26-35, who truly understands the value of caring. Bio, photo, phone, please. NYM F945.

Tall, Handsome Lawyer, 32—Bright, athletic, successful and incurably romantic, seeks the woman of his dreams. She's bright, self-assured, Jewish, career-oriented and extremely attractive. Write soon, I've been waiting far too long already. Letter, phone, photo. NYM G669.

Berkshire (Mass.) Woman—With New York soul, interested in Jewish man, 30-45, financially secure, caring, with a zest for living, who's not afraid to go that extra mile. I am 5'2", pretty, non-smoker, down to earth. I am happy professionally, but some what frustrated geographically. We can meet in NYC, Mass., or somewhere in between. Bio, phone. NYM F946.

It's My Birthday—I'm attractive, funny, slim, athletic, successful woman, 30's, seeking a Jewish man, secure, funny, successful, businessman or professional, 37-48, to adore. Photo, bio. NYM E261.

Tender, Loving, Attractive Woman—Desires to meet man over 35, sense of humor and intelligence important. Please include phone number. NYM F948.

"Truth, Love, Work," S. Freud—Pretty, petite, sensitive professional, young-42, strong enough for separateness; vulnerable enough for intimacy, seeks male Manhattan counterpart, 37-47, open to closeness and marriage. Letter, telephone. NYM F949.

Miami Female—26-year-old, slim, good-looking woman would like to meet Jewish male, 25-32, with great sense of humor. Photo and bio. NYM C708.

I'm Lonely And Honest About It—I just moved back to NYC and except for good friends, I'm alone in a sunny apartment off Central Park West. I would like to meet a compatible woman interested in friendship and good times, with romance if the future is right. I enjoy biking, animals, plants, kids, Central Park and the many artistic and sublime pleasures NY has to offer. I'm 36, bright, attractive, trim, tan with blonde hair, mustache and hazel eyes. If you possess similar qualities, values and ideas, are bright, between 25 and 37, attractive, trim, and 5'1" to 5'5", we should meet under a relaxed atmosphere. Letter, phone and returnable photo. NYM G668.

Looking For Someone—With a wide range of interests and fun to be with? If you're between the ages of 24 and 40, and financially secure, I'm eager to meet you. I am a 36-year-old successful executive; 6', slim, blue-eyed, red hair, whose updated set of traditional values make me dream of marrying Ms. Right, and living happily ever after. Why don't we meet? Please send letter, recent photo and phone number. NYM F952.

Wanted: 1 Hale And Hearty—Handsome, white man, 26-36, to meet this 22-year-old, dark-eyed, spirited lady. Photo and phone. NYM C709.

Beautiful, Sincere, White Female—49, seeks a beautiful, sincere man, for beautiful, sincere relationship. NYM F953.

Tall, Successful, Good-Looking—Executive seeks slim, attractive, mildly adventurous woman, 27-35, non-smoker, who enjoys fine food, romantic evenings and has friendship, laughter, and more to share. Photo/phone appreciated. NYM A068.

Bear Of A Man Wanted—Full of affection, laughter and adventure for warm, lovely, brownie locks. I'm creative, energetic, funny, understanding, almost beautiful, 41, a mother and open hearted. If you're single, healthy, wealthy, wise and easy to be with; like nature, the arts and porridge, I'll go through any forest you select. Send bio, photo and phone number. NYM E262.

Warm, Classy Lady—(Rockland County), seeking that special person to share and make my life complete. I am an attractive, petite, very classy 32-year-old widow with a 7-year-old. Presently working on a career. I own my own home, and I am financially independent with a great sense of humor. I love the theatre, fine dining, love to cook and spend quiet times at home. Seeking a sincere relationship with a successful, attractive man, 5'11" or over, great sense of humor, who loves children and is interested in a committed relationship. Bio, phone, photo, please. NYM F955.

Pretty, Successful, Happy Female—I am 35, outgoing with a good sense of humor. I would like to meet a man with similar qualities who is interested in a lasting relationship. Personality and the ability to laugh are important to me. Ages 32-45. Photo if possible. NYM G671.

Widow, 52, No Children—Pleasant, attractive. Would like to correspond with personable gentleman, 50-65. NYM F956

Hi, I Am A Single—Blonde, very attractive careerwoman, late 20's, who enjoys the finer things in life. Looking for a serious male who is as tired of the single scene as I am. Must have great sense of humor and be financially secure and must also be an animal lover. Photo appreciated. NYM G670.

STRICTLY PERSONALS

Handsome Man, 30—Jewish, serious-minded, sensitive, athletic. Looking for attractive woman to share interests, movies, sports, theater, laughs, suburban life. Non-smoking single. Send bio, phone and picture, please. NYM G672.

Practicing Male Physician—32, Jewish, handsome. Ready to share the private joy of a serious relationship with an attractive, educated, articulate woman, 22-30, romantic with the daring for intimacy. Photo, letter, phone, please. NYM G673.

Successful, Male Dentist—39, 6'1", 170, Jewish, very attractive, warm, athletic, loves tennis. Seeks attractive female, over 5'5", 28-37. If you are as hesitant to answer this ad as I was to place it, let's get together for fun, romance, love, laughter and life. Recent photo, bio, phone, please. NYM F957.

Tennis and Skiing—Are two of my favorite sports. *What are yours? I'm a fun-loving,* warm, attractive, well-educated, 40 plus divorced, female. Have an interesting job and two daughters (college graduates). I'd like to share fun-times with you, if you're an intelligent, affectionate impetuous, athletic, successful, widowed or divorced male. NYM E263.

Blonde, 49, Slender, Quality, Pizzazz—Seeks sensitive, thinking man, 50-60, who enjoys life. Bio, please. NYM F958.

Well-Kept Secret—Ready to explode. Seeks strong but sensitive counterpart to contain the shock waves. Very attractive WASP, ready to jog hill and dale, sting a tennis ball, croon a gutsy tune, circle the globe. Thrives on gaining knowledge. A *lady for all seasons. Desires an attractive* and physically fit man, 35-45ish, who's open-minded, honest, and knows himself. *Please be affectionate, fun-loving with a* strong sense of humor. Photo, phone and bio. NYM C712.

Sweet Sophisticate, Farm-Grown—Educated, 37, slim, pretty, Eurasian. Seeks slim, successful man, 37-50, fun, witty, romantic, who loves nature and quiet country weekends. PO 504, NYC 10108.

Life's Never Dull!—Professional woman, 36, spontaneous, romantic, attractive, slim, blue-eyed blonde. You smile easily, enjoy conversation, dining, the arts, kids and zany fun. Bio, photo, phone. Box 773, Bayside, NY 11364.

Is There Life After Work?—Attractive attorney, 31, terrific smile. Enjoys summer sports, theater, adventure. Seeks compatible man, 28-40. NYM C725.

Feminine, Vibrant, Sincere—Honest, caring, intelligent, pretty, refined, down-to-earth female, with depth, sensitivity, good sense of humor, widow, 5'4", 104 lbs., young-44, Jewish, seeks single, white male, 40-50, for a mutually fulfilling and lasting relationship. Phone number, photo (optional). NYM F960.

Attractive, Classy, Vivacious—Blonde, female, 5'7", 129 lbs., spirited-44, print-model, with hazel eyes, non-smoker, good-humored, loves life, live on the ocean, (Virginia Beach, Va.), independent, but like being cared for. Seeks exciting, romantic gentleman with positive attitude. NYM F961.

Jewishly Committed Female—Professional, 35, pretty, loves athletics, adventure, travel. Seeks male of similar background. P.O. 24731, Phila, Pa. 19111.

NJ Male, 41, 6', Secure—Nice-looking, jogs, reads, works and plays hard. Wants to meet a professional, fun-loving, easy-going woman with class. NYM F962.

Tall, Slender, Attractive—Brunette, widely traveled, Ph.D., Jewish, academic orientation, grown children, enjoys outdoors, *small dinner parties,* opera, currently Washington based, would like to meet man, 50-60, who has warmth, en*thusiasm and wide interests.* NYM E265

Lady, Young-60, Jewish—Attractive, slender, cultural interests. Seeks compatible gentleman, similar interests, non-smoker. Box 612, NY, NY 10185.

Graphic Designer, Vivacious—Intense, outgoing, 40, with successful business, seeks male to share lively evenings, tennis, movies, dancing, dining, travel, to balance quiet concentrated time spent creating good graphics. Must be flexible, humorous and dashing; with ideas. Photo, phone, letter. NYM G675.

Attractive Career Woman—35, 5'7", intelligent, nonsmoking, nonreligious seeks interesting open-minded man who could *equally enjoy spending a day at the* beach or a night at the opera. Photo, please. BA, PO Box 553, NYC. 10113.

Almost Perfect Man—Doctor, Jewish, 5'9", 160 lbs., mid-40's but looks mid-30's, ruggedly handsome, sensuous, non-smoker, looking for a woman who is exceptionally pretty and shapely. Send photo, I will reply with same. NYM G676.

Beautiful, Dynamic, Successful—Selective, 45 plus, Manhattan woman. Some say the first four are my problems. I believe a man with true self-esteem won't feel threatened. I'm blonde, 5'7", 125 lbs., honest, bright, warm, *articulate, sophisticated* and cultured. Enjoy ballet, concerts, theater and all the arts, and fine dining. Also *like staying home, reading and even watching* good TV movies old and new. Although I am old-fashioned and need to give and *get affection,* I also *need space, alone time.* Don't waste our time unless you're (legally) unattached, creative, have a delicious sense of humor, extremely intelligent, yet sensitive, trim, over 5'10", sincere, live alone and very communicative. No drugs, discos, but smoker ok, I'm one. Only chemistry and conversation will let us know if we click. However, would appreciate a photo. If you send one, I promise to return it, and please tell me of your wants and needs. NYM F963.

Tall, Slender, Attractive Woman—41; University faculty in health field. Seek to meet warm, professional male. I'm in NYC, enjoy its offerings: jogging, dancing, opera, ballet, beach, tennis, more; open. Photo, phone, note. NYM G677.

Multimillionaire Male—33, moving to New York City, attractive, intelligent, athletic, slim. Seeks very attractive NY lady, 21-31. Photo, bio and phone, please. NYM F974.

Sloe-Blue-Eyed Brunette—Slim, 5'5", 40's, in finance, seeks successful, WASP, *executive/professional,* 43-55, *used* to finer things in life. Bio/photoNYM F967.

Wanted: Male Over 45—For friendship with Jewish widow, 57, animal lover, Rockland County. NYM F965.

Handsome, Warm, Professional—Tall, slim, blue-eyed, Jewish male; successful and witty. Looking for pretty, petite, affectionate woman, mid-30's, to love and cherish. I am the romantic type and would like to share a candlelight dinner with you and maybe more. Photo and bio a must. NYM F966.

Soft, Warm, Pretty Woman—40's, slim and energetic. I want fun, romance, intimacy, good talk, with a man, early 40's to early 50's, ready to share and enjoy a loving relationship. Sense of humor, enthusiasm for life important. Photo and phone. NYM G678.

Beautiful Woman Only—Successful, Jewish businessman, lives on boat on LI, tennis fanatic, seeks beautiful, interesting, independent lady, 25 or over, who understands the Aries personality. Photo/bio a must. NYM F968.

Successful Executive-Scientist—41, Ph.D., seeks attractive, slim, professional, Christian woman, 28-35, 5'8" or less, who tolerates a man involved in a career. Bio/photo/phone. NYM F969.

Intelligent, Handsome Man—29, self-employed stock trader with wit, talent and many interests, seeking intelligent, sensitive, slim Jewish woman with low-keyed attractiveness and tastes, interested in marriage. Photo/phone/note. NYM F970.

Attractive Widower, 6'—170 lbs., physi*cally and mentally fit, successful entre*preneur/empty nest. Possesses great Irish sense of humor, warm, caring and inter*ested in almost everything. Like boating,* travel, history, politics, good conversation and old movies. Seek attractive, independent woman, 45-53, who doesn't get seasick. Please send bio and photo. NYM C713.

Dynamic Professional—Seeks independent lady, 40-47, to share delights of heart *and mind.* Photo/bio/phone. NYM F971.

Blue-Eyed, Jewish, LI Male—26, attractive, adventurous, dependable, seeks woman, 22-28, slim, attractive, sense of humor a must. Phone/bio. NYM F972.

Bright, Warm, Jewish Widow—Mid-50's, 5'7", lives in Bergen County, works NYC, not interested in bar scene. Loves dining out, theater, movies, museums. Seeking secure man, non-smoker, late-50's-early-60's, recent photo, please. NYM C715.

Pretend This Is A Party—You and I are introduced. We look into each other's eyes. I do not have to discuss my beauty, shapeliness, intelligence, warmth, wit or sparkle. You can see for yourself. I can see that you are a tall, slim, attractive man who is open and down to earth. My two children in college is surprising: you think I look too young. You've been married before too, we don't smoke and we're both Jewish. So far so good. I'm a talented artist, you've heard. How nice, I'm told you're accomplished and successful too. You love art, music, theater, movies, books, travel, etc. Me too, I reply. I also love to cook but not for myself. How lucky we found each other, you say. People like us could never meet through the personals, or could they? NYM F964.

WASP Professor, 36—Male, 5'10", slim, seeks Manhattan female, 27-34, for museum dates, movies, jogging. Photo and bio or note, please. NYM F975.

High On Intelligence—Integrity and sensitivity. I'm a successful, self-employed advertising writer/producer, 44, Jewish, with a sense of humor, slightly shy, good-looking, seeking a beautiful, slim, bright *woman to create and share a new life* with me. Letter/photo/phone, please. NYM F976.

Soft-Spoken, Pretty, Bright—Recently divorced Jewish Woman, 42, slim, seeks stable, charming, refined professional who dislikes being single. NYM F977.

Ambitious Wall Streeter—27, handsome, sensitive, seeks attractive, intelligent lady, 21-30, for relationship plus. Photo, bio, phone. NYM F978.

Former Semi-JAP—Seeks wonderfully bright, infinitely decent male with humor, grace, energy and spirit. I am infinitely lovely, extremely pretty, unpredictable, publishing exec, sort of looking for delightful partner, 40's to 52. Photo, phone and note. NYM E266.

Warm, Witty, Vibrant—Wall St. attorney, 28, Jewish, good-looking, athletic, romantic, loves people and sharing with them, seeks warm well-educated, attractive, petite, slim woman, 23-30, to share mutual interests and enjoy one another. Phone, photo appreciated. NYM F980.

Beautiful, Bestselling Novelist—Slim, 5'5", sunny, leggy, prep and ivy New Englander, 33, seeks romantic lead for The Real Thing. 35-55, sincere professional. Bio, photo. NYM A069

Retired Executive—Needs the feminine touch. Widower. Ohio WASP preferred. Box 2376, Springfield, OH 45501.

Ready And Able—Exceptionally bright, professional Jewish woman, 32, 5'2", 105 lbs.; attractive, warm, sincere. Seeks secure, caring man, 30-38, with compatible qualities. I enjoy long walks and talks, laughter, good food, tennis, travel and coming home. If you're ready to work towards a committed relationship, I'd welcome letter/phone/photo. NYM F981.

Very, Very Pretty, Jean Simmons—Look-alike. Excellent figure, 5'3", 107 lbs., 30's, masters in *French literature,* teacher of French, Spanish, well-traveled, speaks German, Russian, play some piano. Seeks *humorous, attractive, well-educated,* successful man. Photo? NYM G679.

Dynamite Lady—Financially secure, attractive, professional, slight, young-50. Are you intelligent, secure, adventurous, amorous, 45-60, let's share good living and loving. Photo/bio/phone. NYM G674.

What's A Nice Lady Like Me—Doing in an ad like *this?* Seeking *an attractive,* slim, sincere, sensitive, established man of quality who likes to laugh, hug and enjoy life. I am a non-smoking, good-looking, bright, blue-eyed blonde, successful professional (37) who is also warm, playful, spontaneous and refreshing. Diverse interests include arts, tennis, foreign films, theater, fine dining and long walks along the ocean. What do you like? Can we talk? Please send note/phone. Photo, if convenient. NYM G680.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

NY Publisher, 50's—Seeks attractive woman, 22-38, friendship/romance. I enjoy dining out, weekend jaunts. Photo. NYM E268.

Educated, Beautiful Blonde—Great-figured, 5'8", European lady, 32, seeks free, childless, gentle, warm, well-built, 6'3", 35-40, successful NYC man. NYM F984.

Very Attractive, Dynamic—Warm, sincere, 36-year-old, Jewish female, enjoys tennis, theater, etc. Seeks successful male counterpart, 33-45, for permanent relationship. Photo/phone. NYM G607.

Success Is Getting—What you want. Happiness is liking what you get. I'm a warm, intelligent, caring and attractive man, 38, 5'7", who has had lots of success and now seeks happiness. Care to join me? NYM F985.

Ardent Manhattanite—Pretty, blonde WASP, seeks intelligent, sensitive, attractive, successful, white male, 40-55. Note/photo/phone. NYM F987.

Very Attractive, Bright, Sensitive—5'5", non-religious, Jewish, professional female who loves music, poetry, theater, travel, psychology and romantic, handholding walks along moonlit beaches, is seeking a caring, sensitive, intelligent, well-established male, in mid-40's or early 50's, who enjoys same. NYM G681.

Quiet, Unpretentious Gentleman—32, Jewish dentist, 6', seeks attractive, amiable lady, 23-32. NYM F982.

High Ideals—32, male, attractive, MBA, very successful, tender, sincere, sensitive, never married, sportsman, corporate finance. Perfect vacation Swiss Alps/Marrakech. You are sincere, successful, attractive woman, 24-32. NYM F983.

Warm, Loving, Christian Woman—Bright, dynamic voice teacher, mid-40's, seeks deeply caring male with outgoing personality for possible marriage. Note, photo. PO 549, Jericho, NY 11753.

Unusually Happy, NJ Doctor—Affectionate, 35, Jewish, tall, very good-looking and successful, seeks beautiful, health-minded woman, 24-32, for love, family and sharing a wonderful life. Phone, clear photo, bio. NYM E269.

Wanted: Exceptional Woman—I enjoy: luxury living and travel; gourmet dining and theater; yachts and limousines; interesting and intimate conversation; fun times and quiet times. You are: absolutely gorgeous, face and figure; slim, 5' to 5'7", under 40; classy elegant and sophisticated; sincere and down-to-earth; caring, warm and sensuous; intelligent, independent and witty. You like: all of the above, and you like an extremely successful man who is: 5'9", 160 lbs., 40's, young-good-looks; intelligent, witty, fun, sincere; looking for the best. If you are the best, please send photo (a must), (close-up preferred), note and phone. NYM F990.

Jewish Dry Cleaner—35, 5'11", handsome, slim, successful, fun-loving, very romantic. Enjoys fine dining, travel, heart of gold. Seeks a romantic, pretty, exciting, female, 20-30, non-smoker, to share times. No dry cleaning bills to worry about. Photo, phone and bio. NYM F954

Eastside Manhattan—Executive/Professor, Ph.D., tall, attractive, athletic, happy, workaholic, single, Republican, WASP male, 46, would like to be even happier. I am looking for a serious long-term relationship with a professional female who is 30-40, slim, pretty, athletic, happy, healthy, warm, romantic, and a non-smoker, with an advanced degree, and no children or dogs; likes tennis, other sports, movies, theater, travel, and dinners; has a good sense of humor, is easy to get along with, and will like me a lot. Send phone/photo and let's see when we can get together. NYM F991.

Successful, Attractive—Jewish Businesswoman, 32, witty, intelligent, into tennis, cycling, theater; seeks counterpart. No drugs. Photo/phone/bio. NYM F992.

Anti-Nuke Advocate—Bright, attractive, Jewish (non-religious), Queens female, 34. Wanted: Sincere, politically liberal, professional man, 32-42, over 5'8", nonsmoker, to celebrate life, love, and sharing, caring, committed relationship. Photo, bio, phone, please. NYM F993.

Attractive, Bright Woman—Articulate and witty, with 55 years of the good life in my background; am seeking that exceptional Jewish man, who can enjoy and appreciate everything that is me. R.S.V.P. with photo, please. NYM F994.

Very Attractive, Witty Woman—Seeks good-looking, bright, caring man, 30-35, for fun, romance and possible future. Photo/phone. NYM F995.

Handsome, Successful Male—Jewish, 36, 5'7". Loves art, entertaining and dining out, country inns, city nights. Looking for a romantic relationship with a classy lady. Seeking a tall, enchanting woman in her 20's who is emotionally secure, while adventurous and playful. Photo/note and phone. NYM G682.

What Are You Waiting For?—I am a Jewish male, 35, 5'9", professional, warm, sensitive, romantic, sincere, very affectionate, sense of humor. Enjoy movies, traveling, street fairs in NY, quiet evenings. Send photo/bio. NYM E270.

Attractive, Male Professor—37, nonsmoker, interested in marriage and family, seeks friendship with bright, attractive, slender, tallish, career-oriented woman, 30's or late 20's. NYM A054.

Handsome, French, M.D.—30, lives in Catskills, NYC seeks woman for dating with time, car to meet. Photo, phone, please. 19 plus, any race. NYM E264.

Very Attractive, Female Physician—32, slim, European education, world travelled, Christian, appreciative of the good things in life. Would like to meet a successful, unattached, male professional, 29-39, reliable, sincere, with a good sense of humor, for a serious relationship and friendship. Letter/photo/bio, please. NYM F1000.

Bright, Witty Widower—With no dependents, professional, 47, 5'6", 135 lbs., seeks one woman to be the most important person in his life. NYM G688.

Striking, Warm, Jewish Widow—5'6", 57, ready for a loving second time around. NYM A042.

Attractive, Okay Guy—Tallish, beat-up face, tender, gruff, caring, honest, romantic, young-54, divorced, bright, very successful, funny, cynical, lives in and loves penthouse with trees, flowers, birds, art. Loves (for others), skiing, jogging, tennis. For myself, theatre, dining, movies (not films), Truro, East Hampton, Caribbean. Ready for long relationship. It would be nice if you are bright and very attractive, 37-45. Recent, accurate photo a must. Phone, etc. NYM A017.

Handsome, Dedicated Physician—Appreciates the balletic grace of a cultured, dynamite-looking woman for all seasons and reasons. I am eclectic, sensitive and free for unconditional love with the correct catalyst. Letter, photo and phone, please. NYM G683.

Classy, white man, 50's—6'3", 195, Wealthy, Warm, witty, sensitive, sensuous and supportive. Seeks a tall, slim, elegant lady to 45, interested in NY culture, country living, and the good life. Photo essential. NYM A018.

Romance Is Alive!—Successful, handsome, slim, athletic, Jewish male, 25, seeks athletic gal to share long walks, sports, going-out, and quiet evenings making pina coladas at home. Photo, please. NYM A019.

Tall, Thin, Attractive Woman—Seeks male, 6' plus, 34-40, upbeat and creative. Photo. NYM A045.

Start A Family—WASP lady, happy in career, likes travel, books, outdoors, good food and wine. Looking for gentleman, mid-30's or older. NYM E272.

Adventuresome, International—Public Realtions exec, 50, Westchester, 2 teen daughters, likes travel, dining out, music, theater, biking, skiing. Seeks attractive professional woman, 30's, intelligent, humorous, to share interests. NYM A022.

Olympic Hopeful—Athletic, successful, good-looking Jewish male, 33, could not compete in game playing. Seeks potential, gold-medal winner in events such as being pretty and nice, being oneself, conversation and having a great time. Interested female, please enclose picture (a must), letter, phone number. NYM C718.

Pretty, Petite, Young-50's—Optimistic, lively, educated Jewish. Will make a protective, affluent, generous gentleman, 55-60, happy. Phone/letter. NYM A023.

Attractive, Black Professional Lady—Seeks a sincere, loving, financially secure professional man, 45-60, for happy, long relationship. Race and creed not a factor. Bio, note, photo. NYM C719.

Cut-Above, Jewish Professional—38, Nassau, pretty, sensitive, capable. Seeking male counterpart, 42-52. Be supportive, loving, real. NYM F999.

Singing Psychologist—33, attractive and funny, analytical, yet warm and cuddly, loves museums, Bach and Bluegrass, and good food, looking for a serious relationship with a sweet, smart man. NYM F988.

Successful, Creative Woman—Good looks, sense of humor, seeks vibrant, responsible, single, white male, 38-50. Interests: bicycling, movies, music, art and travel. Bio/phone. NYM A039.

Handsome Ct/NY Lawyer—32, tall, trim, Celtic, Ivy League, rugged, but urbane, laughing eyes, seeks spirited, athletic, sexy lady. Photo. NYM F989.

Warm, Lively, Very Pretty—Jewish Psychologist, 33. Seeks intelligent, sensitive, professional man. NYM A024.

Very Good-Looking—Unpretentious, 34, 5'11", 150 lbs., financially fit, creative, white, non-Jewish entrepreneur, seeks gorgeous, emotionally accessible, svelte, "10", cover gal, 20-32, for lasting mutual exclusivity. I reply to all photos. NYM A025.

Blue-Eyed, Jewish Female—27, seeks potential mate. Photo/phone. NYM F979.

Bright, Pretty Attorney—28, slim brunette, Ivy-educated, Upper East Sider, Jewish, seeks single, marriage-oriented, 28-36, Jewish male professional. Photo/phone, please. NYM C716.

You Are Cordially Invited To Meet—A 30-year-old professional woman. I am attractive, athletic, with interests too varied to name. You are a 35-50 single male with complementing characteristics, and are not intimidated by an aggressive independent woman. RSVP: Photo, bio, phone. NYM C717.

Black-Tie To Jeans—And everything in between. This 35-year-old, Catholic, white man, loves travel often, fast cars but not fast women. I've strolled around Hyde Park, walked the beaches of France, climbed Masada in the heat, crawled through the pyramids of Giza, stood on the edge of a catamaran, and raced cars at over 200 mph. I hate tours and prefer to go at it on my own. I love to get away, but I also love to stay at home. I love kids and dogs and country living, along with the appeal of nightlife in the city. I'm patient and loving, generous and understanding. What I give I expect and nothing more. I'm romantic and passionate and very loyal. I'm looking for someone, 22-30, who is mature and maternal, with style and class, but who will always be feminine. I lean towards the model type with a sparkling smile and eyes that gleam and won't quit. If you are looking for the beach-guy type, that is not me. I'm 5'10", thin, and well proportioned, with dark hair and intense Scorpio-green eyes. I'm my own boss of an international financial concern with offices in Princeton and in Europe. Outside, I am a professional with integrity and stature, but inside resides a spirited, spontaneous, fun-loving guy, who is still bucking the system in style. I'm fun and lively, but also very serious, charmingly nutsy, mischievously unpredictable, and often sentimental. I am looking for someone who appreciates fine things, but someone who will keep their nose out of the air so they won't trip over their own feet. I'm looking to share all the victories and defeats. If all these things combined with cuddly closeness sound appealing, then perhaps we should meet. If you're insecure to some degree, that's OK. I'm great at making that go away. Just as long as you're not afraid to spend an eternity helping ward off life's usual boredoms. Add to this an inner feeling that there has got to be something meaningful in life, and just maybe we were meant for each other. If so, then don't be shy, unless we make an effort, old age will pass us by. Send photo/bio and phone. NYM F998.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Attorney, 38,—Seeks female, kindred spirit, with a sense of whimsy, a hint of mystery, and a touch of the sentimental. NYM A026.

Why Should The Heart Leap?—We are old enough to know the world is only the world, and the heart is like fingers idly outspread, while slowly the seeds of time trickle through. But we often forget. Professional artist/writer/horsewoman. Inwardly successful, 32, 5'7", Vermont resident. Loves cooking, dancing, romance, sun, cars, children, honesty. French/Italian/Aries. Photo please. NYM A027.

Seeking Someone Special—To share experiences, dinner, quiet times and adventure. I am 44, 5'8", a businessman, searching for a warm, attractive, sensitive woman. NYM A028.

Artist, Businessman—*Attractive*, healthy, 38. Intellectual and mystical. Collects fast cars, loves sunny days and quiet nights. Needs beautiful, self-sufficient, emotionally secure, smart woman, 21 to 34, for growing relationship. NYM A029.

Attractive, New Jersey Executive—41, slim, non-smoker, drinks occasionally. *Enjoy travel, motor sports and music.* Seeking attractive, slim lady, for a permanent relationship. Let's exchange bio/photo. NYM A031.

Different Woman—Looking for tall, bright, Hebrew-speaking man, in late forties. NYM A032.

Attractive—50's, blonde, vivacious, Jewish lady, living on LI. Excellent figure, well endowed, emotionally secure, seeks sincere, sensitive man, for a meaningful relationship. Shall we talk? Then you must write. P.O. Box 4360, Great Neck, NY 11027.

Stunning Entertainment Executive—27, seeks warm, creative and attractive man. Photo, bio, phone. NYM F997.

Truly Lovely Lady—To look at, be with, and talk to, 37, with a size 6 figure and income, seeks city gentleman, who is also good-looking, *successful, and refined,* but genuine and caring as well. Prefer Christian background, over 5'10", and *someone who is as reluctant to answer* this ad as I was to write it. Phone and note. NYM A041.

Elegant, Attractive Businesswoman—Late 50's. Enjoys life, dancing, movies, theater, museums, traveling, quiet moments. Seeks a single, Jewish, business or professional man, 55-62, sincere and marriageable. Photo, phone. NYM C724.

Sincere, Attractive, Businesswoman—30, seeks dynamic, sensitive man, open to lasting relationship, who wants to share a real friendship and true romance. Photo, bio, please. NYM A033.

AAA; Alluring, Adventurous, Athletic—Blonde, curvacious model (30) seeks a financially and emotionally secure man (35-45) who is eager to share my love of travel, individual sports and the great outdoors. If you have a sense of humor and are looking for a lasting relationship, send your photo and phone which guarantees my reply. NYM G684.

Drop-Dead Handsome—Tall, trim, dark, very successful, together, creative, peaceful, gentle, bright man wishes to meet beautiful, as in gorgeous, woman, 22-33, who's in perfect, as in incredible, shape, who loves long-term relationships, equality of the sexes and races, children, informality, integrity, staying healthy, and sending me 2 photos, which I'll return with mine. Please don't respond unless you really are one of the best-looking women in NY. Why this ad? Because while I easily attract beautiful women, they rarely appreciate simplicity, clear values and mature love. NYM G685.

Spirited Woman—31, Jewish, 5'4", slim, good-looking west-sider, would like to connect with a worthy man. NYM A034

Someone Terrific, Looking—For someone terrific. If you're he, 38-48, 5'7" plus, *and a successful, witty, funny, very* secure Jewish man, please reply. I'm special. Bio/photo a must. NYM C722.

Handsome, Preppy MD—29, Ivy league grad, sincere, athletic, non-smoker, art lover, *new to NYC. Seeks slim,* classy, very bright, extremely pretty, professional woman, 21-32, with similar background. *Photo, please.* NYM G686.

Tall, Handsome Lawyer—25, sincere. Seeks slim, pretty, Jewish female, 22-26, who is not part of the "Me Generation." NYM A036.

Attractive, Blonde Woman, 5'8"—Seeks wry wit in very intelligent, warm-hearted, 48-58, NJ/NY, single man. NYM G687.

Tall Blonde, Spirited—Very attractive, intelligent, female professional, 48. Seeks companionable male. Need not be Frank Perdue look-alike. NYM C723.

Social Work Administrator—Just turned 60, Jewish. Widowed 2 years after marvelous marriage. Enjoy travel, life in NYC, sailing, skiing, reading, etc. Seek 39-50, bright, warm, slim female of any religion. NYM C721.

Smart, Pretty Singer—Wants to meet compassionate, zestful, funny, musical man, committed to making a contribution to the world, not just his career. Active in community/charity work like I am. Loves and needs travel and adventure like I do. You would enjoy a kind, dependable woman who rides a motorcycle and laughs about it. I'm 32, successful (not famous), and I want to meet a man who makes things happen. Don't be intimidated, just apply for the job. Photo, bio, phone, please. NYM A037.

Attractive, Dynamic, Careerwoman—And painter, upper-30's. Seeks man, mid-30's-40's, non-smoker with warmth, intelligence, self-awareness, humor, confidence and joy of living. NYM C726.

NJ/NY, Beautiful, Slim, Blonde—Exceptional intellect, refined, athletic, arts-oriented, adventurous, seeks divorced exec, gentleman, 37-47, who is reticent to reply to an ad. Brief note. NYM E265.

Stop Here—Have kissed some frogs, ready for a prince, 28, Jewish, well-educated, ambitious, cute, likes fireplace romance, fall, frolicking. Will polish your armor. Photo, bio. NYM F973.

Like To Play Games?—Join the Olympics. *Want a serious relationship?* Maybe we should meet. I am intelligent, pretty, sincere, nice shape, varied interests, 27, business-oriented. Seeking Jewish male, 30-35, established, down-to-earth, affectionate, caring, good sense of humor. Photo and phone. NYM G689.

Attractive, NYC Attorney—Slender, 37, 5'8", skier, cook, jogger, adventurous, caring. Seeks affectionate, successful, professional man, 35-45, for love and commitment. NYM A040.

Art Consultant-Entrepreneur—Male, 34, 6'1", *well-educated, athletic, desires* stunning female to share active life style. Phone and photo, please. NYM F733.

Do You Have Spunk?—And sparkle in your eyes? Would you enjoy the beach, *jazz*, Sunday brunches, rafting, off-Broadway, and Kleenex movies? I'm, 33, Jewish, unpretentious, successful, nice-*looking, a great cook, and would love to* share the above with a special lady. Photo, please. NYM A043.

Male, Jewish, Divorced—45, 6', trim, handsome, young-looking, sensitive, caring, well-educated, financially secure, fun-loving, does and enjoys just about everything. Looking for permanent relationship with Jewish female, who has head together, intelligent, educated, caring, very attractive, with dynamite body. No interest in a JAP. Send recent photo, bio and phone. NYM A038.

Brilliant, Warm, Handsome—Eastside mensch, 41, wealthy investor, Ivy degrees, seeks graceful, happy, loving, pretty, caring, articulate, upper-class woman, 28-36, to share life. NYM A044.

Pretty, Blue-Eyed Female—26, Jewish, romantic, seeks established man, 25-35, enjoys sports, outdoors, movies, dancing! Photo, letter, phone. NYM E271.

Attractive, Professional—Jewish Woman, late 40's, well-educated, vibrant personality, good sense of humor, seeks male counterpart, intelligent, personable, fun loving, secure male, 48-60, lasting relationship. Photo/phone/letter. NYM F996.

Lois Lane Seeks Clark Kent—Attractive designer seeks debonair bachelor, hero-type to be swept away, 30-40. Photo. NYM C729.

I'm Very Touched That My—Ex-husband wants to run this ad for me: "My wonderful ex-wife is loving, bright and funny, vulnerable and strong, open, uninhibited and passionate. Her life is dizzyingly glamorous, but she works hard for the freedom to play hard, is the best in her field, a nationally-known critic and novelist, extremely successful, but what she longs for most continues to elude her: the loving commitment of one man to love and be loved. To the casual eye, her life may seem too exciting, she herself, too intimidating. I know better. The freshness and innocence she had when we met is still there inside, remarkably unjaded, incurably romantic. I am happily remarried and I want that for her too. She is lovely, not a great beauty but tall (5'9") and toned from daily workouts, voluptuous with long legs, sun-streaked hair and blue-green eyes (fortyish on the Jane Fonda sense). She's not an athlete but she's game to trek or drive around the world in a van, content to sit by the fire or cook a great dinner while you ski. Don't answer this ad if you're hooked on young girls or models, if intimacy terrifies you, *if you don't have time to play, if* you're not better in bed (at 38 to 50 than you were at 20), and if being with an ac*complished woman terrifies you.* What counts most is your energy and passion, your values, intelligence, your good looks and the fact you know who you are. Send note, photo and phone to NYM C720. She promises to respond."

ANNOUNCEMENTS

NYM G091. Unique Stanford PhD—Machine broken, Call again. 212-857-5197.

Congratulations Phil And Sharon—You must be very proud of new-baby Brooke. Give yourselves hugs and kisses from us. You know who.

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

Are you interested in love, marriage, romance, adventure, fun, dinner, dancing, travel, friendship, commitment or something special?

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To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

APARTMENTS

Mid-Manhattan—Near Central Park, Exquisite decorator furnished, bedroom, executive den (can be 2nd bedroom), Living room, dining room, kitchen, 2 1/2 baths, 24-hour concierge. Available immediately for short or long lease, $3800/month. 212-887-5026; 212-245-6849, evenings.

North Jersey Coast—Spacious living in modern hi-rise. 1 hour from NYC, 3 bedrooms on beach. $1600-month/long-term lease. 8/1/84. Principals with business reference only. 212-939-0390; 201-776-9438.

Visiting Artist, West 70's—Hotel alternative, charming 1 bedroom Victorian duplex, lovingly furnished, piano, washer, dryer, dishwasher, HBO, maid service, utilities. $2,500 month. 212-580-4437.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

APARTMENTS TO SHARE

Womens Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

The Fair Share—Only women's service accepting qualified men. Yuppie coed or woman-woman. 145 E. 49. 212-751-1212.

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Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Furnished, Unfurnished—Manhattan apartments needed for corporate clients. Quality service. Towne East Management Co., Inc. 230 Park Ave. 212-986-6887.

CO-OPS/CONDOMINIUMS

Luxury Florida Living On The Ocean—New Spanish contemporary condominium on Ponte Vedra Beach, convenient to Jacksonville and St. Augustine. Fireplaces, wet bars, volume ceilings, 24-hour security. Cabana Club next door. Major golf, tennis and beach resorts nearby. Oceanside and marshside villas available. Prices start at $140,000. Free brochure. Write Las Mirandas, Dept. Q, PO Box 1677, Ponte Vedra Beach, Florida 32082-1677. Call 904-285-5665.

Amagansett—Selling furnished studio co-op on ocean. $48,000. 201-747-8886.

Doctors, Lawyers, Indian Chiefs—Ready, willing and able to buy co-ops/condos. Mr. Orta. 212-719-3527, Broker.

E. 70's Near Park—Pied a terre, completely furnished, architect designed, move in condition, $180,000. 70 percent tax deductible. Call owner. 212-398-1719.

East 66 St., Corner 3 Ave.—1 bedroom co-op. $250,000. Low maintenance. 212-776-9268.

Boston Rental, Mon-Fri.—Furnished, lease, downtown, $450. 617-264-3351.

Virgin Islands, St. Thomas—1 bedroom condo. Furnished. Living room, dining room, kitchen. Sapphire Bay, St. Thomas. Good terms. $125,000. 914-941-4626.

HOUSE AVAIL/SALE RENT

Greenwich Village—2-family home, in pristine, move-in condition. Priced for quick sale. 212-246-2938.

Charming, Year-Round House—2 acre on trout stream in Northern Catskills Less than 3 hours from Manhatten. bedrooms, 2 baths, fireplace, appliances gardens. Skiing, golf, tennis, within 1 minutes. $79,900. Owner. 607-326-4776.

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Free 1984 Summer Catalog—Of Saratoga properties. Roohan Realty, 48 Union Ave. Saratoga Springs, NY 518-587-450

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Martha's Vineyard, In-Town Location—Vineyard Haven. $40 night. 617-693-419

SUBLETS

2 Bedroom, 30' Living Room—Riverview, doorman. 8/84-8/85. 212-799-7806 eves.

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Vail, Colorado. Sleeps 6—$8,800 or $2200 down, $52.80 month. 303-791-023

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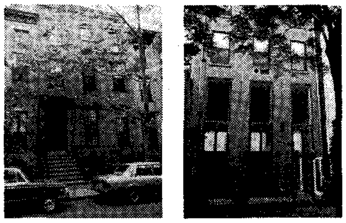
Brooklyn Heights — Garden Place
Finest Landmark Block Circa 1848



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212-724-8520 wknd & eve

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 509

BY MARY ANN MADDEN

A LONELY BUT DAPPER GLASWEGIAN
CONSIDERED THE FRENCH FOREIGN LEGION
BUT THE SCOT CHANGED HIS TOON
(NOT A MOMENT TOO SOON)
WHEN HE LEARNED THAT THEIR BOOTS WEREN'T BASS WEEJUN.

Above, a limerick ending with the name of a familiar product. Competitors are invited to devise one example of same.

Results of Competition 506, in which you were asked to provide headlines from checkout-counter tabloids.

Report: Most popular persons, places, or things: Michael Jackson, of course. And Jacqueline Onassis. And the Prince and Princess of Wales. And Elizabeth Taylor. And Clara Peller. And Judge Crater. And Elvis. And pets. And nuns. Yes, nuns. And UFOs. Plus, the ever-popular Baby. Also: Hypnosis cures. Any diet. The Diet of Worms. Any diet. Psychic predictions (end of word favored). Winning tips on Lotto. In short, life's medium-income pageant. I love your hat. Don't forget about Thursday.

First Prizes of two-year subscriptions to "New York" to:

SOUTH CAROLINA HOUSEWIFE CAN MOVE CREAM CHEESE WITH HER MIND
K. McGovern, Cambria Heights., N.Y.

BABY BORN WITH WINNING LOTTO TICKET
Eric Levin, N.Y.C.

NEW CURE FOR LONELINESS: TOFUTTI
Lydia Wilen, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

WHY NASTURTIUMS MEAN HEARTBREAK TO ROBERT DUVALL
Mitsu Yamamoto, N.Y.C.

DOC WHO TREATED HIM SAYS: "MICHAEL JACKSON'S FACE A MASK. HIS REAL FACE IS HORROR." Pictures Inside.
Penny Boardman, Wayne, N.J.

EXCLUSIVE: WHY PULITZER PANEL SHUNS TABLOIDS
Mendel Steinberg, Teaneck, N.J.

And Honorable Mention to:

"PUREBRED" POODLE HAS SQUIRREL'S FACE AND TAIL
Becky Boardman, Wayne, N.J.

CRAZED BY RAPID WEIGHT LOSS AND VISIONS OF UFOs, MOM KILLS SELF, FAMILY—OUR ASTROLOGER AND ELVIS PREDICTED IT!
Sara Oswald, New Brunswick, N.J.
sp. ment.: Jack Ryan, N.Y.C.

PRINCESS DI TO BECOME AN AMERICAN
Pericles Crystal, Scarsdale, N.Y.

TWO WOMEN GIVE BIRTH TO SAME BABY
Ray Delaney, Allston, Mass.

RICHARD NIXON REVEALS DREAMS: OPENS BAKERY
Hugh Darst, Fullerton, Calif.

ANGRY TAXPAYERS EAT 1040 FORMS
Charles Francis, Victoria, Australia

JEANE DIXON: KILLER BEES TO ATTACK G.O.P. CONVENTION
Jan Leary, Chicago, Ill.

ELVIS'S FACE APPEARS IN MAYTAG WINDOW DURING RINSE CYCLE
Charles Almon, Brooklyn

PAVAROTTI TO SING WITH KISS
N. Krasne, Mt. Vernon, N.Y.

REPORT CARDS OF THE STARS
Jeff Tenzer, N.Y.C.

SPACE ALIEN TAUGHT MY DOG TO KNIT
Joanne C. Field, Glenview, Ill.

URI GELLER CONTACTS HOUDINI
Bud Weiss, Port Washington, N.Y.

HEALTH FOOD ENTHUSIAST TURNS TO STONE
Robert Weil, Pittsburgh, Pa.

WHAT THE 10 HIGHEST-PAID CATHOLIC TV PERFORMERS GAVE UP FOR LENT
Rich Orloff, Los Angeles, Calif.

ELVES MASQUERADING AS CHILDREN IN PUBLIC SCHOOLS
Glenn R. Czako, N.Y.C.

JOANNE WOODWARD TELLS "WHY PAUL WAS AFRAID TO LOVE"
Anna Lambiase, Brooklyn

"MY MOTHER BEAT ME AS A CHILD" REVEALS HUMAN CHICKEN
Helen Stein, N.Y.C.

WOMAN GIVES BIRTH TO CROCODILE
Paul Weiss, Washington, D.C.

WHY MR. T. SLEEPS WITH A NIGHT-LIGHT
Maurice J. Shostack, Kendall Park, N.J.

PSYCHIC SAYS ELVIS LIKES MONDALE IN '84
Charlotte Laiken, Miami, Fla.

JOHN DEREK'S NEWEST "10"
John Blumenthal, Rye, N.Y.

MY CHILD'S FATHER IS A UFO PILOT
Jan Leighton, N.Y.C.

HOW ROAD SIGNS REVEAL YOUR PERSONALITY
Daniel Benenson, N.Y.C.

UNBORN TWINS TAUGHT TO SING DUETS BY MOM
Jim Smith, Islip, N.Y.

JUDGE CRATER KIDNAPPED BY MARTIANS, SAYS HEIR
J. M. Glick, Kinnelon, N.J.

PRES. GARFIELD KNEW HE WOULD BE SHOT
Bruce Karp, N.Y.C.

DALLAS STAR REVEALS HOW: "I KEPT THIN AND IN SHAPE WITH SEX"
Shirley Boardman, Wayne, N.J.

WHAT YOUR MOLES REVEAL ABOUT YOU
John W. Tomlinson, N.Y.C.

SINCE CHINA TRIP, REAGAN CLONE RUNNING COUNTRY
Howard Kuperberg, Santa Monica, Calif.

UFOs LAND AT HOLLYWOOD ORGY
Skip Livingston, Hopewell, N.J.

PUNK TEENS GETTING HIGH FROM HAIR GEL
Suzie Bolotin, Chapel Hill, N.C.

WOMAN GIVES BIRTH TO AARDVARK
Phil Hall, the Bronx

CLARA PELLER IS MY MOTHER
Alicia Ann Chomo, Wilmington, Del.

MAN'S ADOPTION PAPERS REVEAL MOTHER IS A MERMAID
M. A. Matthews, Washington, D.C.

COACHED BY CADAVERS—PASSES BAR EXAM
Mrs. Eileen King, San Francisco, Calif.

MODERN-DAY LAZARUS RECOUNTS HIS AMAZING JOURNEY
Peggy Flynn, Brooklyn

TRAPPED EXPLORER EATS OWN FOOT
Andrea Fink, N.Y.C.

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1/9/84

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INVISIBLE CAT DISCOVERS CURE FOR DIABETES
Jim Finch, Hackensack, N.J.

HOW YOU VACUUM REVEALS SECRET SEXUAL DESIRES
Margaret H. Niles, Chapel Hill, N.C.

SOCIALITE GROWS BEARD FOR ROCK-STAR HUSBAND
Suzanne Stone, Great Neck, N.Y.

UFOs TAUGHT ME HOW TO TYPE
Jonathan Glaloman, N.Y.C.

CAT FORETELLS WW III
Cynthia Richter, Bergenfield, N.J.

LINCOLN'S DIARY REVEALS HE HAD DOUGLAS BRIEFING PAPERS
R. C. Jim Brown, Jackson Hts., N.Y.

SIAMESE TWINS SUE EACH OTHER
Steve Philbrick, Cummington, Mass.

JANE WYMAN: "LIFE WITH RON PREPARED ME FOR 'FALCON CREST' ROLE"
James A. Forde, San Diego, Calif.
sp. ment: Goldie Levine, Northfield, N.J.

PATTY DUKE ASTIN: "HELEN KELLER'S GHOST SPOKE TO ME"
Bob Burke, N.Y.C.

BIGFOOT ATE MY TWINS
Jennifer Caplan, N.Y.C.

"OUR COMPUTER IS HAUNTED": J. C. PENNEY MANAGER
Babette Francis, the Bronx

CLEVELAND DOG BORN WITH WHEELS FOR LEGS
Fendi Stein, N.Y.C.

RON TO NANCY: "I'M STILL IN LOVE WITH JANE"
Anita Massengill, Brooklyn

ELIZABETH TAYLOR'S PLAN TO ENTER THE PRIESTHOOD
Jean Holman, N.Y.C.

ENTERING COMPETITIONS MORE THAN ONCE CAUSES STERILITY
Jane Crawford, New Haven, Conn.
sp. ment: Mary Conti, North Miami, Fla.

KANGAROO DELIVERS BABY IN BAR
Dolly Hecht, N.Y.C.

PROS RATE TOP 10 SKI LIFTS
R. Michael Fryer, Hamburg, Pa.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. One entry only should be sent to Competition Number 509, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by August 10. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 17 issue. Out-of-town postmarks are given three days' grace. ■

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"What is your name?"

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Adrien Barbey Prop.

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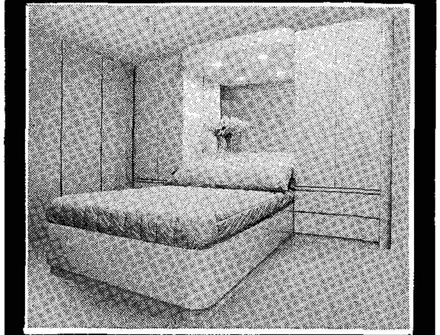

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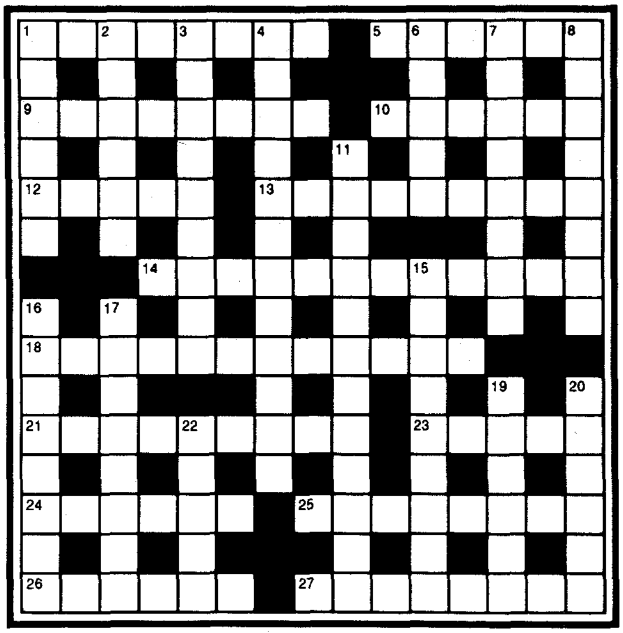
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Using exactly the same words as an unusually brave little lad. (8)
5 American way with sauce makes Tom eat! (6)
9 Show produced for India, etc. (8)
10 Assert, perhaps, it's in Switzerland. (6)
12 Time to muse. (5)
13 Skill shown by jeweller in a fight? (9)
14 Sound device used to judge times at the finish of a race? (4, 8)
18 Sense of something about to happen quietly concerning feeling. (12)
21 When wildly excited and annoyed, returned financial notes. (9)
23 Happen again with reference to the dog. (5)
24 Disfigure many a viewpoint. (6)
25 London district given the stop sign went into a state of decay. (8)
26 Accountant has an indeterminate number not returned by printer. (6)
27 Scraps cut to be given to domestic animals. (8)



Down

1 Sounds like love is included in immoral habits. (6)
2 Artist laid up because of tyre. (6)
3 Source of security and strength in Alaska. (9)
4 Putting it into nerve with a point may cause a decided disturbance. (12)
6 Part of the house in the Greek style? (5)
7 Really fumes about a way taken by race judges. (8)
8 More than one dressing in wall coverings. (8)
11 Just in time, sir—son making a break for it! (12)
15 Having the boss on board? (9)
16 Rapid spread of a great story in the dime version, or just the opposite? (8)
17 An extremely powerful blow's said to be enough to be terrible, with a negative unspecified factor. (4, 2, 2)
19 Alarm about many is rarely encountered. (6)
20 Such girls usually have prior engagements. (6)
22 Scot enjoying small loaf of bread with nothing on it? (5)

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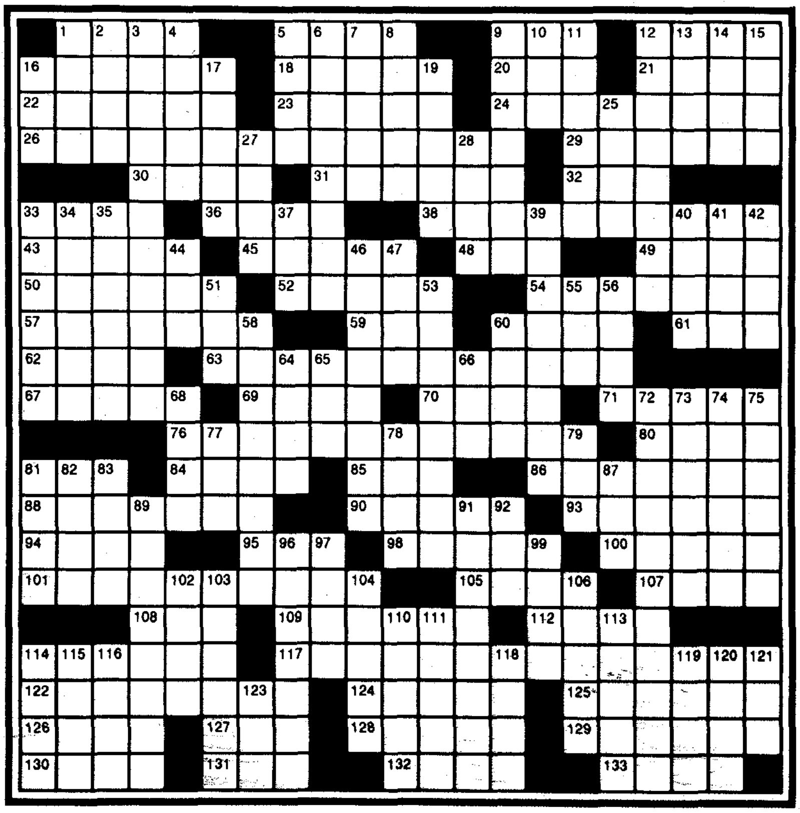
'DREAMING':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Gordie of hockey
5 Siberian river
9 Ward heeler
12 Tibetan priest
16 Artificial waterways
18 Hemingway's "—— Time"
20 Anecdotal collection
21 Exploited
22 Verdi opera
23 Give redress
24 Painter of "The Dream"
26 Berlin's dream
29 Take turns
30 Speed skater Karin
31 Biographical profile
32 Make a gaffe
33 Contestant
36 Yegg's target
38 Hitchcock dream-sequence film
43 Dutch cheeses
45 Fleur- ——
48 Compass letters
49 Merged, to Brigitte
50 Hang up the gloves
52 Daphne was one
54 Disciple
57 Sewing loosely
59 See the cashier
60 Of grandparents
61 Opposite of neath
62 Keep —— (persevere)
63 "Interpretation of Dreams" author
67 Weill's wife
69 Type of vaccine
70 Pluvious forecast
71 W.W. II craft
76 Biblical dream
80 Word with mater
81 Near-grads
84 Declare openly
85 German article
86 Fiats
88 Khomeini's capital
90 Start, as winter
93 Shade of blue
94 "Today I am ——"
95 Ennis of baseball
98 "Lead —— into temptation"
100 Composer Erik
101 Incubi
105 Welsh leader Glendower
107 Display literacy
108 Eureka!
109 "Wizard of Menlo Park"
112 Costa ——
114 Carpentry machine
117 Daydream
122 Connecticut Yankee's dream acquaintance
124 Before Taurus
125 Pepper with bullets
126 Dust Bowl refugee
127 High dudgeon
128 Pétain's cohort
129 Oona's maiden name
130 Fuse metals
131 Auction signal
132 Existed
133 Last of the Stuarts

Down

1 Possesses, old style
2 "The —— Love . . ."
3 Thurber's dreamer
4 Actress Burstyn
5 Mendacious one
6 Wholly
7 Slipknot
8 Cousins' moms
9 Zoroastrians
10 Yoko
11 See 81-Down
12 Shiny
13 Away from port
14 Carnivore's fare
15 Together, in music
16 Elsie of ads
17 Anklets
19 Fictional uncle
25 Rowan tree
27 Noggin
28 Elec. units
33 Facile with speech
34 Think up
35 Forgoes the restaurant
37 Bog
39 Baked with yeast
40 Golden Rule word
41 Egypt's lifeline
42 Venison source
44 Delhi mister
46 Unreasoned acts
47 Handsbreath
51 Printers' quads
53 Fire plugs
55 Pyrenees city
56 Antique adjective
58 La —— (Mona Lisa)
60 Droughty
64 Gain height
65 Fairy queen
66 "In" thing
68 Out of harmony
72 "I Dream of Jeannie" star
73 Acid salt
74 Becky Sharp's friend
75 Sampled flavors
77 A Gardner
78 Stead
79 Playrm.
81 Hardy's partner, with 11-Down
82 After do
83 Kind of rug
87 Lettuce variety
89 Beautified
91 —— and out the other
92 Feminist org.
96 Built
97 Queen of Sparta
99 Small gull
102 Quaker's "you"
103 Deep-sea fish
104 Rope fiber
106 TNT component
110 Camel's backbreaker
111 Martini morsel
113 Porcelain
114 Farmer's need
115 Dead Sea, e.g.
116 Blue dye
118 Part of an archipelago
119 Point after deuce
120 That one: Lat.
121 Kin: abbr.
123 Cortez's gold



Solutions to last week's puzzles appear on page 94.

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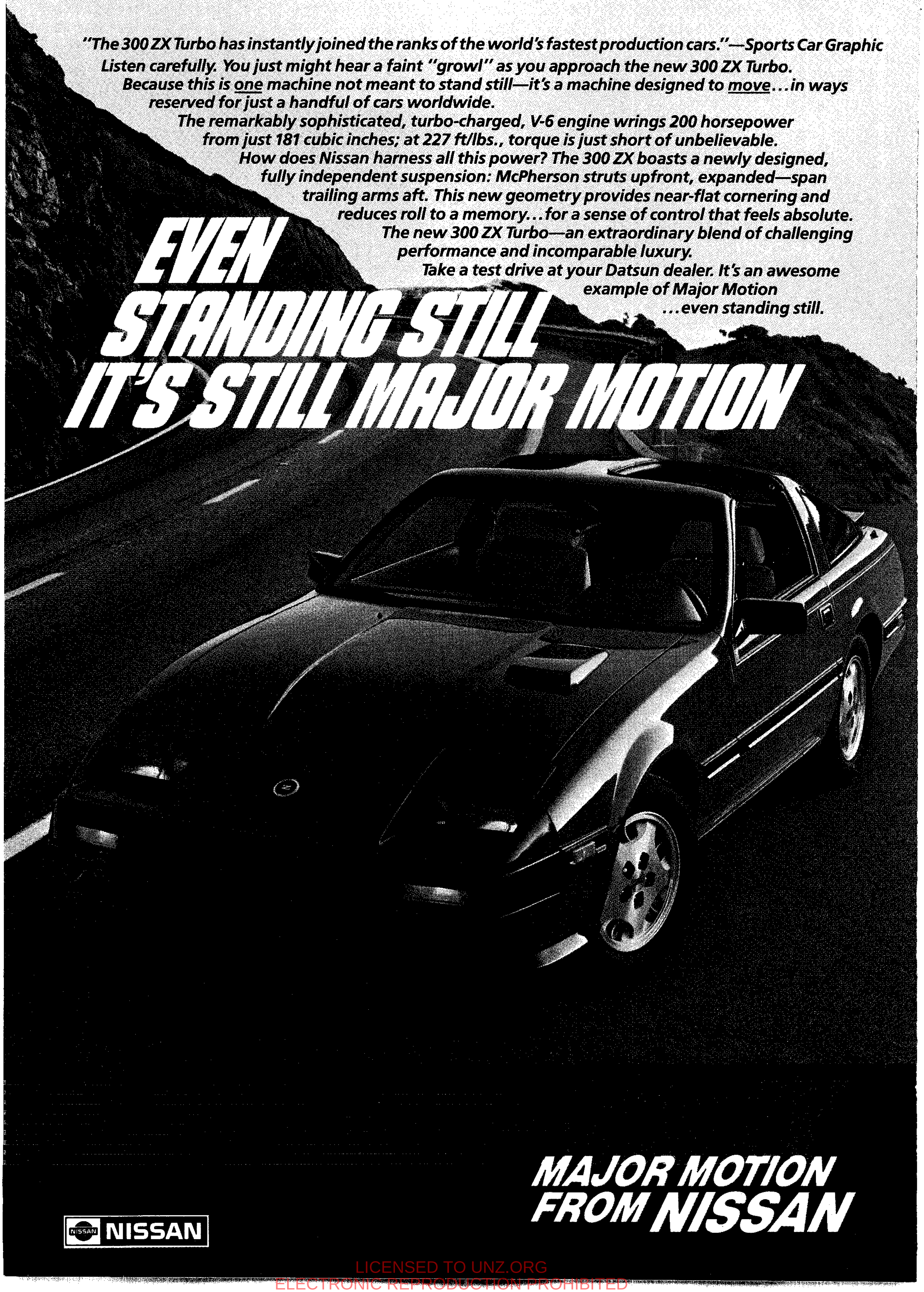

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